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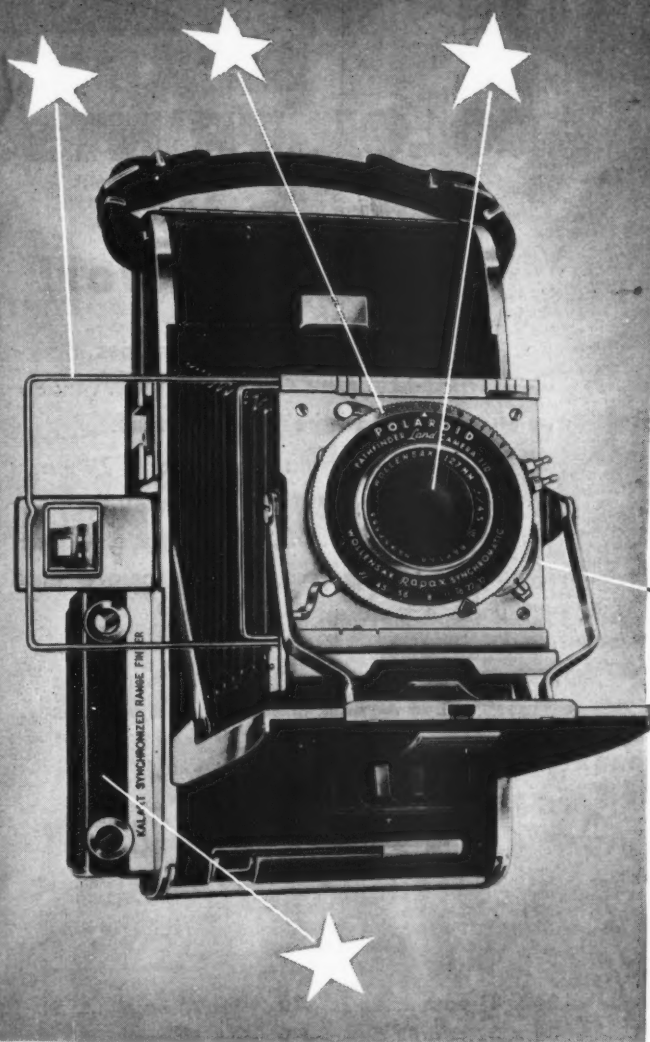
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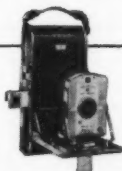
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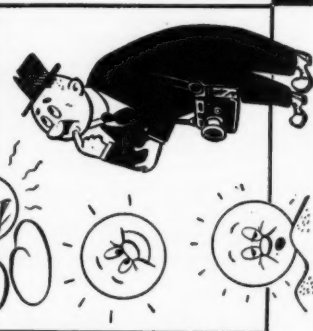
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OCTOBER 1952

VOL. 16, NO. 10

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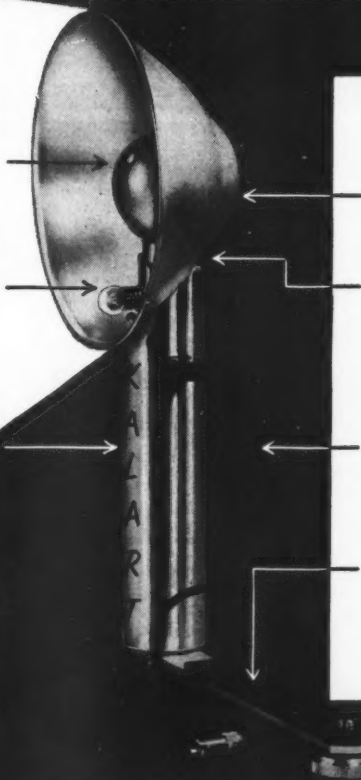
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- Be "FILTER-SAFE," not sorry



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the last word

Cartoon Come to Life

Sirs:

Your cartoon on page 88 of the July issue is more true to life than you realize. I was making this publicity shot for a "Little Theater" poster when a



fellow from Albany stopped his car, grabbed his camera, and came running up the embankment to take some shots of his own. From the way we stopped cars on the nearby highway, I'd say your caption "Now there's a scene you seldom get to photograph" was strictly "on the nose."

Winsted, Conn.

Clinton E. Ford

Repeater

Sirs:

The first picture I ever sent to a magazine was published in MODERN; this is to try my luck for a "repeat"



performance. A Rollei, Plus-X film, and a K-2 filter were the combination used in shooting this harbor scene in Bermuda. The exposure was 1/100 second at f/18.

Bronx, N. Y.

Allan Litty

Mail From Home

Sirs:

After returning home from Korea last year, I conducted a campaign for "Mail From Home" for my buddies left overseas in the Armed Forces Hospitals. Thousands of people responded to this plea, but when I returned to active service I found that

(Continued on page 114)



Taken by von Schnarendorf with GOERZ DAGOR LENS

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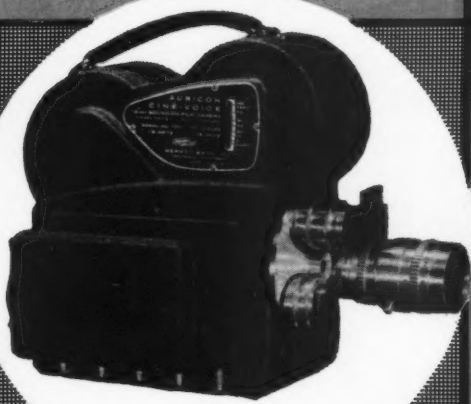
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The Home Movie Camera... with Hollywood Sound! You can produce 16mm Talking Pictures. The Cine-Voice camera photographs a sound track alongside of the picture, on the same film at the same time. The processed film will play on any 16mm sound projector perfectly lip-synchronized. This is a light weight, high fidelity system which operates from house current, car battery or portable power pack. Film cost, either black and white or Kodachrome, is identical to silent film. The Cine-Voice is as easy to operate as tuning a radio, yet the superb quality of this precision Berendt-Bach product is attested by its wide usage in television and many other professional fields. You get the complete outfit—ready to operate—including amplifier, microphone, headphones and portable carrying case. Lenses, only, are additional (standard "C" mount, same as most 16mm cameras).

Single Lens Model.. \$695⁰⁰ Cash or \$69⁵⁰ Down
3 Lens Turret Model \$784⁵⁰ Cash or \$78⁴⁰ Down



Rolleiflex III

The incomparable 1952 model brings a new fully flash synchronized shutter, plus all the time-tested features which place the "Rolleiflex" at the head of its class. Prices include lens cap, cable release and case. With Xenar Ctd. F3.5 lens \$265. Cash or \$26.50 Down; with Tessar Ctd. F3.5 lens \$285. Cash or \$28.50 Down.

Leica III f



The ultimate among fine 35mm cameras! The new Leica III f brings a fully flash synchronized shutter. Choice of 3 50mm lenses: Elmar Ctd. F3.5 \$278.80. Cash or \$27.88 Down; Summarit Ctd. F2.0 \$384.20. Cash or \$38.42 Down; Summarit Ctd. F1.5 \$469.20. Cash or \$46.92 Down.

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Technika



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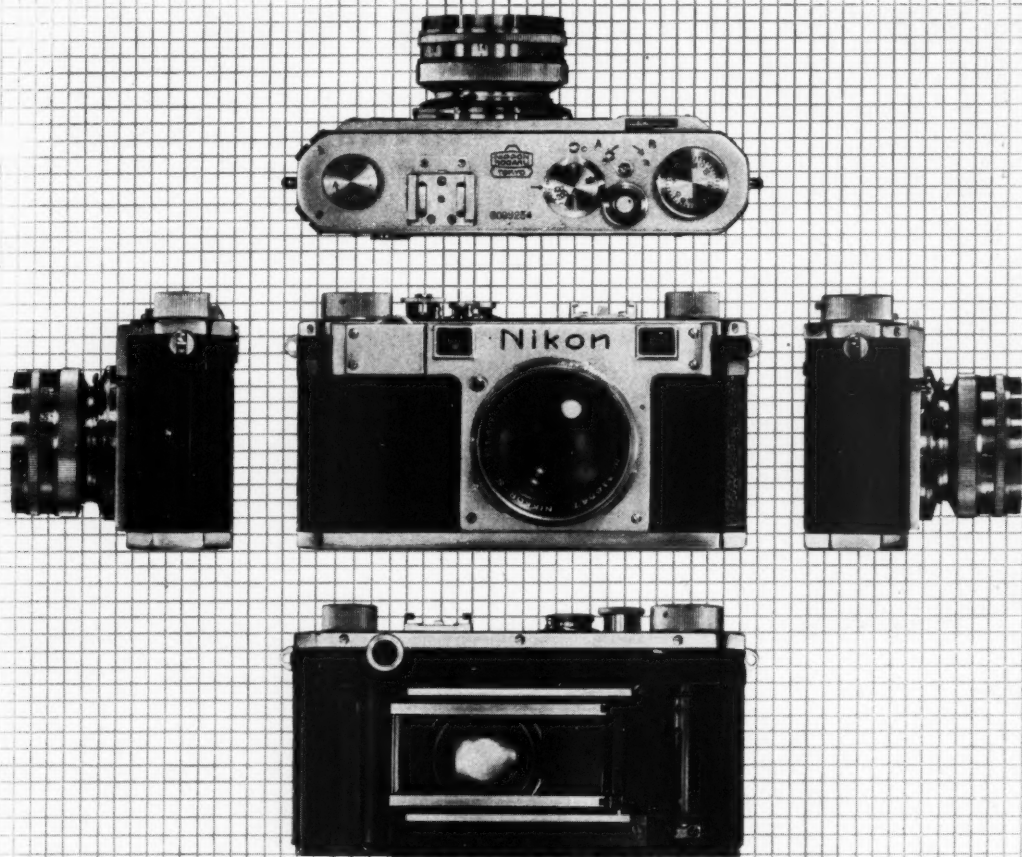
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COFFEE BREAK

with the editors

THIS MONTH'S COVER • • •

The partially eclipsed young lady adorning the cover is the work of Peter Basch. After seeing a similar photograph, only in black and white, MODERN asked Basch to repeat the portrait in color. Accordingly, he set up his 4 x 5 Linhof Technika with an 8 1/4 in. Commercial Ektar f/6.3 lens and his floods. He posed his model and exposed on Ektachrome Type B for 1/6 sec. at f/16. For further information on his technique, see *Peter Basch's Glamour Portraits* starting on page 71.

THE MORALE BUILDER • • •

Far be it from us to discredit the morale building aspects of photography, so... as a service to our readers, *Coffee Break*, which only a few months ago proudly presented Miss Kangaroo, now introduces the newest, Miss Skin Bracer. Miss Linda Lombard was



Shadows in the afternoon?

chosen thus by a "group of Marines at Camp LeJeune, North Carolina" after said group saw her picture in an after-shaving lotion ad, says the publicity release.

While no camera data is available, we do wish to extend our congratulations to Miss Skin Bracer and hope that no five o'clock shadow comes her way.

ON CAMERA REPORTS • • •

The Report on the Exakta marks the tenth camera to be discussed in MODERN.

The question as usual is: what do MODERN's readers wish to know about the camera?

Before us on the desk lay three books, *Exakta Guide* by W. D. Emanuel, *A Complete Guide to the Exakta V* by George J. Berkowitz and *Modern Exakta Guide and Reference Book* by Charles Abel and Dr. Kenneth S. Tydings. Should we write on how to handle the Exakta, a subject on which the aforementioned authors spent a total of 424 pages?

We decided to adopt another tack. Everyone to whom we showed the camera asked what the Exakta could do

that other cameras couldn't, what its good features were, its bad points.

Starting on page 62, we hope you'll find just that information in as concise and clear a form as possible. We believe there is no perfect camera, so you will find our comments on things we did not like as well as the many we did. The information in this report you will find printed nowhere else but in MODERN.

TREASURED PHOTOGRAPHS? • • •

Reader Erwin S. De Kohler sends us a provocative clipping from *The San Francisco Examiner*.

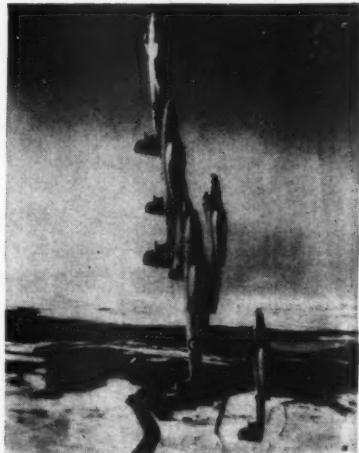
Henry McLemore, a syndicated writer, takes issue with the awarding of prizes in national photo contests.

"To win a prize in this country, one must take a picture of the extraordinary... Instead, prizes for photography should always go to those who pose their family against a dark bush in the sun on Sunday afternoon... The children must stand exactly as if they were wrapped in wax. Papa must look uncomfortably leisurely. Mama must look even more so... This sort of picture is normally taken with the cheapest sort of camera, and yet they are the ones we treasure, not the ones taken with a high speed camera that is hung around the neck. There is nothing in the world dearer to the heart of a family than a picture album."

Any answers?

WHICH WAY IS UP? • • •

No, gentle readers, the picture directly below is not printed standing on end. These seven British Royal Air Force Meteors are actually climbing



They went that-a-way.

straight up during recent maneuvers above the Suez Canal.

The photographer, either Flight Lt. (Continued on page 18)

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FEDERAL 312, 2 1/4 x 3 1/4		
3 1/2" Lens	53.00	32.50
E. K. NOBBYIST, 2 1/4 x 3 1/4		
3 1/2" Lens		
G. E. Coldlight	44.00	29.50
DEIUR, 4 x 5		
Coldlight		
4.5 ctd. Lens, click stops	172.50	118.75
SOLAR 120, 2 1/4 x 3 1/4		
4.5 Lens, condenser	93.05	48.50
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S. V. E. AK, 2x2		
300 Watt	62.50	18.95
LA BELLE 200, 2x2		
200 W., Automatic	68.50	44.95
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LA BELLE 301, 2x2		
300 W., Automatic	125.00	64.95

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CIROFLEX, f3.5 coated	97.45	44.50
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KODAK REFLEX II, f3.5 coated	155.00	89.50
AMSCO AUTO REFLEX, f3.5		
coated, Flash Synch.	189.25	107.00
IKORFLEX III, f2.8 Tessar		
Flash Synch.	219.50	149.00
SUPER REFLEX, f3.5 Shapov		
Compur Shutter	98.00	43.00
ROLLEICORD, f3.8 Triotar	83.50	45.00
ROLLEICORD, f3.5 Triotar	108.00	59.00
STANDARD ROLLEIFLEX, f3.5 Tessar	125.00	89.00
Average Shipping Weight 6 lbs.		

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Model	New	Used
ARGUS C-3, f3.5 lens	69.50	29.00
Flashgun and Case		
KODAK RETINA II, f2 coated		
Xenon, coupled RF	195.00	79.00
STEREO REALIST, f3.5 ctd. RF	159.50	109.00
Average Shipping Weight 4 lbs.		

8mm MOVIE CAMERAS

Model	New	Used
REVERE 60 MAGAZINE, Turret	132.50	82.00
f2.8 ctd. lens		
CINE KODAK 8-35, f2.7 lens	58.35	29.50
CINE KODAK 8-46, f1.9 lens	89.95	49.00
KEYSTONE K-32, f2.5 C	73.00	33.00
BELL & HOWELL SPORTSTER, f2.5 lens	89.95	52.00
REVERE 79, Turret, f2.8 f	29.50	29.50
KEYSTONE K-8, f2.5 lens	49.50	24.00
Average Shipping Weight 5 lbs.		

16mm MOVIE CAMERAS

Model	New	Used
BELL & HOWELL AUTOLOAD, f1.9 lens, Turret, Magazine	274.95	119.00
BELL & HOWELL AUTOMASTER, f1.9 lens, Turret, Magazine	214.95	97.50
CINE KODAK K, f1.9 lens	125.00	79.00
VICTOR 5, Turret, f1.9 lens	215.35	84.00
KEYSTONE A7, f2.5 Wollensak	74.50	37.00
BOLEX M16, Turret, f1.9 lens	205.00	169.00
Average Shipping Weight 7 lbs.		

16mm PROJECTORS

Model	New	Used
KODASCOPE K, 500 Watt	150.30	47.00
BELL & HOWELL STANDARD, 150 Watt	115.00	37.00
VICTOR 20-7, 2" f1.6 lens	110.00	29.00
BELL & HOWELL 57, 750 Watt	190.00	84.00
KODASCOPE 16-10, 750 Watt	135.00	49.00
KEYSTONE AB2, 750 Watt	119.50	64.00
Average Shipping Weight 40 lbs.		

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G. E. DW-58	19.95	11.75
NORWOOD DIRECTOR	22.95	18.95
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G. E. PR-1	29.35	
DeJure 58	9.95	6.95
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POLAROID	14.25	9.95
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LEICA STANDARD, f3.5 Elmar	32.95	
LEICA D, f3.5 Elmar	77.95	
LEICA III, f3.5 Elmar	97.95	
LEICA IIIA, f3.5 Elmar	122.95	
LEICA IIIA, f2 Summar	127.95	
LEICA IIIc, f3.5 Elmar	259.00	140.95
LEICA IIIc, f2 Summar	350.00	192.95
LEICA IIIc, f1.5		
coated Summarit	434.00	289.50
LEICA IIIIf, f3.5 coated Elmar	278.00	
LEICA IIIIf, f2 coated Summarit	384.20	
LEICA IIIIf, f1.5		
coated Summarit	469.70	
LEICA IIIIf, f3.5 coated Elmar	209.00	
NIKON, f2 coated	259.00	177.95
NIKON, f1.4 coated	349.00	227.95
CONTAX I, f2.8 Tessar	67.95	
CONTAX I, f2 Sonnar	87.95	
CONTAX II, f2 Sonnar	132.95	
CONTAX III, f2 Sonnar	167.95	
CONTAX III, f1.5 Sonnar	187.95	
CONTAX IIIA, f2 Sonnar	444.00	228.95
CONTAX IIIA, f1.5 Sonnar	488.00	287.95
CONTAX IIIA, f2 Sonnar	490.00	337.95
CONTAX IIIA, f1.5 Sonnar	534.00	335.95
CONTAX 5 f2, Biotar	197.95	
ZEISS ITEXA, f3.5 coated	86.00	50.95
KINE EXAKTA I, f2.5 Tessar	87.95	
KINE EXAKTA I, f2 Biotar	137.95	
KINE EXAKTA II, f3.5 Tessar	112.95	
KINE EXAKTA II, f2 coated Biotar	189.00	157.95
KINE EXAKTA V, f3.5 coated Tessar	199.50	149.50
KINE EXAKTA V, f2 coated Biotar	219.50	179.50
KINE EXAKTA V, f2.8 coated Tessar	269.50	199.50
KINE EXAKTA V, f2 coated Biotar	239.50	
EXA, f2.9 coated Meritar	89.75	62.95
EXA, f3.5 coated Tessar	119.75	80.95
Average Shipping Weight 5 lbs.		

LENSES FOR LEICA

Model	New	Used
90mm f4.5 Elmar, coupled		89.50
135mm f4.5 Mictor, coupled Tele		175.00
35mm f3.5 coated Summaron Wide Angle		79.50
135mm f3.5 Elmar, coupled Tele		49.50
127mm coated f4.5 lens		49.00
Veloxigmat Telephoto		209.00
85mm f2.8 Sonnar, Telephoto	44.98	
90mm f4 coated Telephoto	51.39	
135mm f3.8 coated Tele		
35mm f2.8 Baigian Wide Angle	229.00	87.50

LENSES FOR CONTAX

Model	New	Used
85mm f2.8 Sonnar, Telephoto	292.00	97.50
28mm f8 Tessar, Wide Angle		62.50
135mm f4, Sonnar, Telephoto	170.00	87.50
35mm f2.8 Baigian Wide Angle		87.50

LENSES FOR KINE EXAKTA

Model	New	Used
75mm coated f1.5 Biotar, Tele		119.50
135mm coated f4.5 Culmmer, Telephoto		39.50
40mm coated f4.5 Tessar, Wide Angle		49.50
90mm f4 coated Telephoto	37.79	
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40mm f3.5 coated Wide Angle	44.98	
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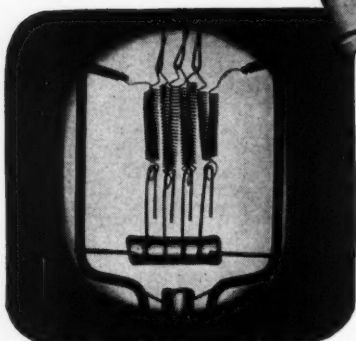
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Only the Westinghouse Theater Quality Projection Lamp corrects this with its patented "Floating Bridge." The bridge is free to ride down or up with coil expansion. Coils are kept in line and from touching each other. No hot spots mean longer lamp life.

And the famous Westinghouse biplane filament has coil sections so accurately positioned the filament appears as a solid rectangle of light.

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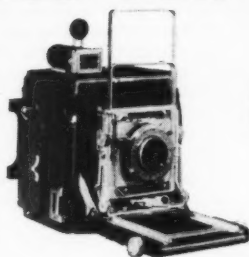
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- 4 Series VI Filters
- Deluxe Carrying Case
- 1 Package 25 shts. Cut Film
- Factory Guarantee

YOU'RE ALL SET
FOR PICTURE
TAKING

Size of camera and choice of lens determines price of complete outfit.
(That is, you get the complete Graphic outfit as listed to the left, and
the price you pay is shown following the camera and lens you choose.)

COMPLETE OUTFIT PRICES

SIZE	LENS	SPEED GRAPHIC	CROWN GRAPHIC
2 1/4 x 3 1/4	f4.5 Ektar 4"*	\$319.00	\$279.00
	f3.5 Schneider Xenar	329.00	289.00
	f3.5 Zeiss Tessar	339.00	299.00
	f3.7 Ektar	339.00	299.00
3 1/4 x 4 1/4	f4.7 Schneider Xenar 5"	303.00	258.00
	f4.7 Optar 5 1/4"	313.00	268.00
	f4.7 Ektar 5"	313.00	268.00
	f4.5 Zeiss Tessar 5 1/4"	329.00	284.00
4 x 5	f4.7 Schneider Xenar 5"	308.00	263.00
	f4.7 Optar 5 1/4"	318.00	273.00
	f4.7 Ektar 5"	318.00	273.00
	f4.5 Ektar 6"	343.00	298.00
	f4.5 Zeiss Tessar 5 1/4"	343.00	289.00
	f4.5 Zeiss Tessar 6"	339.00	294.00
	f3.5 Zeiss Tessar 6"	399.00	354.00

Outfits furnished with Ektalite Screens at no charge. *With 1/800 sec.
flash supermatic shutter at \$13.00 additional. All Zeiss lenses "T"
coated. All Graphics with GRAFLOK backs.

3 1/4 x 4 1/4 SUPER D GRAFLEX with 6" or 7 1/2" Kodak Ektar.....\$246.75
4 x 5 SUPER D GRAFLEX with 7 1/2" Kodak Ektar..... 267.25

GRAPHIC ACCESSORIES

Roll Film Holders for Graphics or Graflex
2 1/4 x 3 1/4...\$18.95 3 1/4 x 4 1/4 or 4 x 5...\$21.50
Grafmatic (6 septum) holders
for 2 1/4 x 3 1/4...\$14.85 for 4 x 5...\$21.95
Polaroid back for 4 x 5 Graphics...\$77.50

Wide Angle f6.8 Schneider Angulon
coated, MX compur 1/500th second:
65mm (for 2 1/4 x 3 1/4).....\$62.50
90mm (for 3 1/4 x 4 1/4 or 4 x 5)....\$67.50
Graflarger—complete with stand...\$52.50

10" Tele Xenar f5.5, Cmpr. Syn... \$99.50
14 1/4" Tele Xenar f5.5, Cmpr. Syn...\$179.00
Grafite Side Lighting Unit..... \$14.00
Graflok Backs—4 x 5 (complete
with viewing hood)..... \$28.55

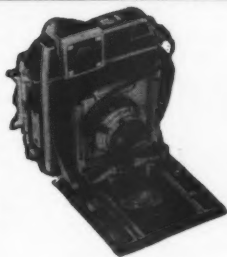
GI ORDERS GET THE GREEN LIGHT AT WESTEN'S

The Most Versatile!

Linhof
SUPER TECHNIKA 2 1/4 x 3 1/4

Complete 3 Lens Outfit

\$575⁰⁰



FEATURES

- Super Technika 2 1/4 x 3 1/4 Camera; 65mm
- f6.8 Wide Angle Angulon Lens; 105mm f3.5
- Schneider Xenar Normal Lens; 180mm f5.5
- Tele Xenar Telephoto Lens. All in fully syn-
- chronized MX Compur Rapid Shutter to
- 1,500 sec. All coupled to rangefinder.
- Multifocus Rangefinder
- Tilting & Swinging Back
- Revolving Back
- Triple Extension Bed
- Drop Bed
- Quick Change Lens Lock

4 x 5 LINHOF OUTFITS

(Price at right includes
camera with lenses checked)

4 x 5	127mm f4.7 Xenar	135mm f3.8 Xenar	150mm f4.5 Xenar	90mm f6.8 Angulon	240mm f5.5 Xenar	360mm f5.5 Xenar	PRICE
One Lens Outfits	✓		✓				\$359.75
		✓					375.75
	✓			✓			380.75
Two Lens Outfits			✓	✓			442.00
		✓		✓	✓		458.00
	✓			✓	✓		463.00
		✓			✓		560.03
Three Lens Outfits			✓	✓	✓		581.00
		✓		✓	✓	✓	655.00
			✓	✓		✓	660.00

(All lenses coated and all shutters flash synchronized.)

Multi-focus optical viewfinder—for 4 x 5 or 5 x 7.....\$ 84.00
3 Lens 5 x 7 Linhof outfit.....\$874.00

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ALL ITEMS GUARANTEED FOR 1 YEAR!

MINIATURE CAMERAS:

Mercury II, ctd. 2.7, Synch., i. n.	27.50
Perfox 35, coated 2.8, like new, case	35.00
Argus C-3, ctd. 3.5, like new, flash, case	43.50
Kodak 35 Rt., ctd. 3.5, Synch., like new, case	49.50
Bolsey 8-2, ctd. 3.2, Synch., like new	49.50
Super Dollina, Xenon F12, Comp. Rap., i. n.	62.50
Kodak Signet, ctd. Eltar 3.5, Synchro, i. n.	69.50
Retina I A, ctd. Ekt. 3.5, Comp. R. M-X, NEW	79.50
Contax I, slow speeds, Sonnar F12, like new	79.50
Retina II, coated Xenon F12, Comp. Rap., i. n.	85.00
Kine Exakta I, T-ctd. Tess. 3.5, i. n.	109.50
Kine Exakta I, ctd. Primo 3.5, i. n.	109.50
Kine Exakta I, T-ctd. Bio. F12, i. n.	119.50
Karomat "36", ctd. Xenon F12, M-X, i. n.	119.50
Karomat "36", ctd. Xenon F12, M-X, i. n.	114.50
Auto-Retina A, ctd. Xenon F12, M-X, i. n.	119.50
Borono Realist, ctd. F12.5, like new	119.50
Contax 9, T-ctd. Bio. F12, Pre-set Diaph., NEW	249.50
Contax II A, ctd. F12, i. n.	249.50
Contax II A, ctd. 1.5, i. n.	295.00
Contax III A, ctd. F12, i. n.	325.00
Contax III A, ctd. Sonnar 1.5, like new	325.00

LEICA-CANON-NIKKOR:

Leica G, Leitz Flash, F12 OR ctd. 3.5, i. n.	139.50
Leica G, Leitz Flash, ctd. Summit F12 OR S. 1.5	189.50
Canon II 8, ctd. Serenar 1.9, like new	139.50
Leica III C, Summ. F12 OR ctd. Eltar 3.5, i. n.	139.50
Leica III C, ctd. Summit F12 OR Sonnar 1.5, i. n.	189.50
Leica III C, coated Summit 1.5, like new	249.50
Leica II F, Summ. F12 OR ctd. Eltar 3.5, i. n.	165.00
Leica II F, ctd. Summit F12 OR Sonnar 1.5, i. n.	215.00
Leica II F, coated Summit 1.5, like new	279.50
Leica III F, ctd. Summit F12 OR Sonnar 1.5, i. n.	279.50
Leica III F, coated Summit 1.5, like new	339.50
Ctd. Elmar 3.5, 35 mm, chrome, like new	49.50
Ctd. Serenar 3.5, 35 mm, chrome, like new	49.50
Ctd. Nikkor 3.5, 35 mm, chrome, like new	59.50
Ctd. Summaron 3.5, 35 mm, chrome, like new	74.50
Ctd. Elmar 3.5, 50 mm, chrome, like new	49.50
T-ctd. Sonnar 1.5, 50 mm, f. Leica, like new	69.50
Ctd. Nikkor 1.4, 50 mm, f. Leica, like new	149.50
Ctd. Summarit 1.5, 50 mm, f. Leica, like new	169.50
Ctd. Super Rokkor 2.8, 55 mm, chrome, i. n.	59.50
T-ctd. Sonnar F12, 85 mm, f. Leica, like new	79.50
Ctd. Angenieux 2.5, 90 mm, f. Leica, i. n.	79.50
Ctd. Elmar F12, 90 mm, chrome, like new	74.50
Ctd. Hektor 4.5, 135 mm, Bk. & Chr., i. n.	79.50
Ctd. Hektor 4.5, 135 mm, chrome, like new	119.50
Zoom Finder, i. n., \$29.50 (Imaret, i. n.)	32.50
Leitz Accessory Compartment Case, like new	19.50
Leitz All-metal Film Cassettes, new type, i. n., ea.	2.35

REFLEX CAMERAS:

Rollei Stand, Tess. 3.5, i. n.	59.50
R. S. Graflex 3 1/2x4 1/4, 4.5 Septum, i. n.	65.00
Korolle Reflex II, Radionar 2.9, Synchro, i. n.	109.50
R. S. Graflex, ctd. Xenar 3.5, Synchro, used	109.50
Auto Rolleiflex, Tess. 3.5, Heliod Solen., used	145.00
1951 Auto Rolleiflex, T-ctd. Tess. 3.5 (X), used	165.00
1952 Auto Rolleiflex, ctd. Xen. 3.5, used	165.00
1952 Auto Rolleiflex, T-ctd. Tess. 3.5 (M-X), used	219.50

HIGHEST CASH PRICE OR LIBERAL TRADE-IN ALLOWANCE FOR YOUR USED CAMERA, LENSES AND EQUIPMENT.

WRITE TODAY FOR FREE ESTIMATE!

ROLL FILM AND PRESS CAMERAS:

Monitor 820, chrome, 4.5, Kodamatic, i. n.	29.50
Ikonta 8, T-ctd. Tess. 3.5, i. n.	39.50
Monitor 820, ctd. 4.5, Flash Supermatic, i. n.	49.00
Avus 2 1/2x3 1/4, St. 4.5, RFP, 9.8, i. n.	49.50
Century Graphic 2 1/2x3 1/4, ctd. 4.5, Synch., like new	69.50
R. S. Press 4.5, 4.5, Ikon, Kalar RP I, i. n.	69.50
Linhof 9x12 cm, 4.5, Comp. RFP, i. n., FPA	79.50
Sup. Ikonta C Sp1, T-ctd. Tess. 3.5, Synchro, i. n.	119.50
Medalist II, ctd. Ekt. 3.5, Synch., i. n., case	159.50

MOVIE CAMERAS, PROJECTORS:

Revere 55, 8 mm, ctd. 2.8, Fader, like new	39.50
Keystone K-40, 8 mm Mag., ctd. 2.5, i. n.	59.50
Revere 70, 8 mm Mag., ctd. 2.5, like new	59.50
Simplex Pockette, 16 mm Mag., 3.5, like new	24.95
8 mm Mag. Ctd. Kodak, i. n.	79.50
Revere 16 mm Mag. Turret, ctd. 2.8, like new	109.50
Filmo 70-DA, 16 mm Turret, ctd. 1.9, i. n.	179.50
S&W T-200, 16 mm Mag. Turr. ctd. 1.9, i. n.	195.00
Bolox H-16 Deluxe, ctd. Switar 1.5, like new	345.00
Revere 85, 8 mm Proj., i. n., case	69.50
Revere 85 Deluxe, 8 mm Proj., 500 W., i. n.	79.50
Keystone A-8, 8 mm Proj., 750 W., i. n.	89.50
Keystone K-109, 8 mm, 750 W., i. n., Spl., case	119.50
Revere 16 mm Sound Projector, 750 W., i. n.	199.50
Keystone A-82, 16 mm Proj., 750 W., i. n.	43.50
Goldie Manumatic, 300 W. Blower, like new	49.50
TDC Mainliner "300", 300 W., Blower, i. n.	49.50
TDC Streamliner "500", 500 W., Blower, i. n.	69.50
Gode Reflex 2 1/4x3 1/4, 300 W., i. n., blower, case	69.50

LENSES, MISCELLANEOUS

Tessar 2.8, 50 mm, f. Contax, like new	32.50
T-ctd. Biogon 2.8, 35 mm, f. Contax, like new	115.00
Sonnar F12, 85 mm, f. Contax, i. n.	115.00
Sonnar F12, 135 mm, chrome, f. Contax, i. n.	115.00
T-ctd. Sonnar F12, 135 mm, f. Contax, i. n.	115.00
Contameter f. Contax III, 116, i. n.	59.50
T-ctd. Biotar 1.5, 75 mm, f. Kine Exakta, i. n.	129.50
T-ctd. Triotar F12, 135 mm, f. Kine Exakta, i. n.	139.50
Pentamium Finder f. Kine Ex. V. V-X, i. n.	119.50
T-ctd. Biotar 1.5, 75 mm, f. Contax 5, i. n.	119.50
Ctd. Raptor 2, 12 mm, focus, C-Mount, i. n.	24.50
Ctd. Raptor 2.7, 17 mm, focus, C-Mount, i. n.	45.00
Kodak 3.5, 2" focus, C-Mount, like new	45.00
Ctd. Raptor F12, 2" focus, C-Mount, i. n.	45.00
Trioplan 2.8, 3" focus, C-Mount, like new	49.50
Kodak 4.5, 4" focus, C-Mount, like new	49.50
Reliance Strobe Unit, Battery, Charger, i. n.	49.50
Steinheil ctd. 5x2 Binoculars, C. F., like new	39.50
Rula 10x40 Binoculars, C. F., like new	39.50

CAMERA EXCHANGE

136 EAST 58th STREET, NEW YORK S-22, N. Y.

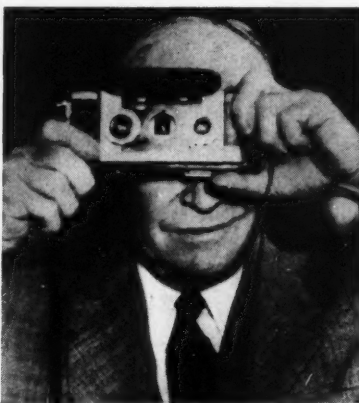
COFFEE BREAK

(Continued from page 14)

Wrigley or Sergeant Horton grabbed the shot with an aerial camera mounted in the noses of their respective Meteors. Exposure 1/8 at 1/1000 on a high speed pan film.

STRICTLY NEUTRAL . . .

Does Adlai E. Stevenson take pictures? Frankly we don't know. But his Republican rival is making photographic hay while the campaign shines. As in Europe during his tour of duty as head of NATO, Dwight D. Eisen-



Ikofolex next?

WIDE WORLD

hower continues to return fire with fire by potting away at newsmen with his Stereo Realist Camera while they blast away at him.

If he ever decides to take up two-dimensional photography, we know of just the camera for him. How about the Ikofolex?

WAITING FOR A PICTURE . . .

One hour after General Eisenhower's nomination, Pix photographer Ed Feingersh, on assignment for England's *Picture Post*, was as fine a waiter as you'd wish to see. He was all decked out in a white jacket, and carried a tray with two empty water glasses—but there the resemblance ended. This waiter had a Nikon camera under his jacket.

Bold as brass, he walked into Ike's tightly guarded Chicago hotel suite, whipped out his camera, and snapped Ike and party having a champagne victory toast.

Then the fun began. First Ike's bodyguards grabbed him. "Where's your gun? Where's your gun?" they asked insistently. Then Chicago police hauled him off to jail. Ed's *Picture Post* boss rushed to the scene—was told it wouldn't be hard to get Ed out of jail. "Hell," was his answer. "I don't want him, I want those films." P.S. He got both.

WHY NOT HERE? . . .

Is photography an art? Thousands of books and articles have been written on this controversial subject—and still the battle rages. Artists often look

down their noses at photographers. Many pictorialists feel superior to documentarians—and vice versa.

One peaceful spot in the storm can be found in Italy. An ex-mansion on Milan's via Gesù houses a unique club, where artists, musicians, and photographers all have equal standing, and profit from a mutual exchange of ideas.

The club—known as FAM, short for *Famiglia Artistica*, or Artistic Family—operates on the principle that each art benefits from close association with all the others. To foster this they sponsor frequent concerts, photographic exhibitions, and art shows. Informality is the keynote. New work is eagerly discussed in the clubrooms, or over cool drinks in the room FAM artists have decorated as a country inn.

Fifteen per cent, or 150 of FAM's 1000 members, belong to its Photographic Circle, and feel free to develop along their own lines. The specter of the photographic stepchild doesn't exist, because here artists and photographers understand each other. There is no need, or desire, to imitate. FAM's artists have a good idea of what their photographic colleagues are trying to accomplish. They respect them for it, and show an amazing interest, not only in pictorial photography, but in the documentary and realistic trends as well.

WHAT CAMERA? . . .

Every day, the mailman brings us in a pile of reader requests asking what camera they should buy. Generally, we make it a policy not to name any brands when replying as camera selection is largely a personal thing. It is almost impossible to tell some one just what camera would be the most suitable.

Last month, Executive Editor Art Ahlers found himself cornered. He was seated in the dentist chair. The dentist was talking about his favorite hobby, photography. "Now what camera do you think I should buy," asked the dentist. Art Ahlers replied, "mmmmmmmmfg glub." The dentist had forgotten that he had just poured cement into Art's mouth to take an impression. We wonder if mmmmmmmmmfg glubs come with an f/3.5 lens and are suitable for taking pictures in coal bins.

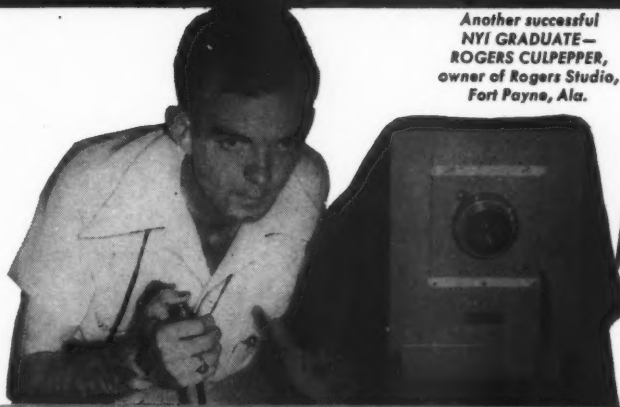
COMING NEXT MONTH . . .

● Report on the Canon camera. A study of what this new 35mm camera, just introduced to the American market, is like. What the camera can do, how good its lenses are.

● Bounce Flash. If you don't have a super-speed lens and you do want to get pictures of your family around the house, bounce flash may be the answer. Here's how to set it up, the kind of pictures to look for.

● New trends in color. What are the color innovators up to these days? A picture section devoted to a group of fresh, amazing and bizarre color photographs will tell you—and will give you many new picture taking ideas.

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owner of Rogers Studio,
Fort Payne, Ala.

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"SERVICE PLUS QUALITY"
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Box 29, 1901

Mr. Samuel Falk, President
New York Institute of Photography
10 West 33 Street, New York 1, New York

Dear Mr. Falk:

I wish to take this opportunity to thank you and the entire staff for the cooperation and help received while a student of NYI.

After I got out of the Army, I decided to get into photography the right way. So I enrolled with NYI. I don't think a person could possibly have had a better or more complete training than I was given...including how to succeed on his own.

I especially liked the personal attention the instructors gave me. They were very understanding and were your friends from the start. This means a lot to people like me who live in small cities.

I am happy to tell you that I now have my own studio which has been in operation for nine months. Business has been very good with just about all the work I can handle. Thanks to my NYI training, I was able to offer services they hadn't been able to get before in this area.

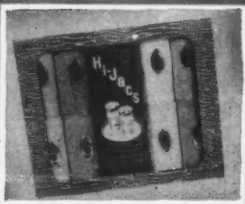
Your learn-by-doing system sure does build up self confidence. With money I earned while learning I was able to buy a 4 x 5 press camera and keep me in supplies for it.

Again let me say thanks for all you have done for me. My photographic career is paying off better than I ever dreamed.

Very truly yours,
Rogers Culpepper



SCENIC—"This scenic view was made close by. I expect to sell several in mural size. We do a lot of business making up such scenes into post cards, too."



ADVERTISING—"Commercial and advertising work is plentiful and pays very well. Here's one of a nationally advertised product. I get more of this work than I can handle."



PORTRAIT—"Portraiture is a steady, year-round lucrative business with children and adults. My work has brought me much prestige."



WEDDINGS—"I cover a lot of weddings, receptions, engagement parties, church affairs, etc., and am building quite a big reputation for such work."

90 MONEY-MAKING OPPORTUNITIES IN PHOTOGRAPHY. WHICH OF THEM INTERESTS YOU?

Accident-Insurance
Advertising • Aerial
Airlines • Architecture
Banquets • Biological
Bowling • Calendars
Conventions
Camera Store • Candids
Catalogs • Celebrities
Cheesecake
Child Portraiture
Christmas
Church Activities
Civil Service • Commercial
Construction • Conventions
Copying • Darkroom Asst.
Documentary • Factories
Family Groups • Farming
Fashion • Food Displays
Gardens • Glamour
Grand Openings
Hobby Shows
Home Economics
Horse Shows
House Organs
Human Interest
Identification
Industrial • Interiors
Investigative • Legal
Livestock Shows
Machinery
Magazine Stories • Covers
Manufacturing • Medical

Merchandise Displays
Metallography
Motion Picture
Natural Color
Nature Studies
Night Scenes • Oil Coloring
Parties • Passports
Pets • Photoengraving
Photofinishing
Photographer's Asst.
Photo Librarian
Photomicrography
Pictorial • Picture Editor
Political Activities
Portraits • Poultry Shows
Publicity • Public Relations
Railroads • Real Estate
Religious Ceremonies
Research • Resorts
Retouching
Spot News • Steamship
Store Fronts
Tabletops
Teaching
Television
Theatre
Trade Journals
Visual Aids • Weddings
Wild Life
Window Displays
Yearbooks
... and many more!



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SCHOOL
Leadership
since 1910



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Halloween's a "natural" for picture-taking fun

*catch the "candid" details with
G-E Photoflash*

Everyone has fun on Halloween. Catch it and keep it all with your camera. Be sure you have plenty of film, plenty of General Electric Photoflash lamps, well ahead of time.

Halloween . . . like Christmas . . . is a natural for good pictures. And with G-E Photoflash you'll catch all the fun — anytime, anywhere. For G-E Photoflash provides a portable punch of light that "stops" action, captures full detail. It gives you *better* snapshots of happy family scenes and of friends—pictures you'll treasure for years.

So, buy some G-E Photoflash today! And keep plenty handy for pictures of *every* occasion.



BONUS: Your Halloween shots can win valuable prizes! Ask your photo dealer about the big G-E Halloween Flash Picture Contest.

Remember, there's a G-E lamp for every photographic purpose

GENERAL  **ELECTRIC**



POLARIZING FILTER Series V \$2.49

21.5mm, 25mm \$2.00—Ser. VI \$2.98—Ser. VII \$3.98
The only sky-filter that can be used with color! Helps eliminate reflections in water, snow, windows, landscapes; increases contrast between sky and clouds. Recommended for use with Kodachrome, Anscochrome and all black and white films. Fits standard filterholders.
Formerly, you had to pay \$6.75 for a Series VI \$5.75 for a Series V polarizing filter—Spiratone brings your cost down to last half!

Polarizing filters are delivered in leather-like snap-button compartment cases (except as below) at an additional cost.

GIANTIC SALE IN OPTICAL GLASS FILTERS AND CLOSEUP LENSES

Series V, VI, VII mounted in rings. All filters ground and polished. Your choice of medium yellow, orange, green, red, haze, skylight, Type A or Photo-flood conversion, UVIS, UVIS, UVIS, 81D, PLUS I (20" to 38") PLUS 2 (13" to 20"), PLUS 3 (10" to 13") Ship Cost for

one to six filters 10c.
Ser. V ea. \$1.00
Ser. VI ea. \$1.25
Ser. VII ea. \$2.00

Available in 'Deluxe' only: light yellow, neutral density, #12, #2A, #25B, #81, #81A, B, C, E, F, 1-D, 2-D, 2B.

FREE on request: Famous Make Filter Compartment Case with purchase of 4 or more Ser. V or VI filters (incl. polarizing) and closeup lenses. Cases cost regularly \$1.50 (Ser. VI), \$1.25 (Ser. V).

POCKET TRIPOD TRIPOD of the MONTH

With Tilt-top \$7.99 with Spiratone Panhead \$6.95

Folds down to 8" and right into your pocket! Miss that shot, because you left the heavy tripod home? No, you don't—not with the pocket tripod! 7 sections extend to 4 ft. sturdily support 35mm and light 2 1/2 x 2 1/2 and 2 1/4 x 3 1/4 cameras. Miniature tilt-top permits 90 degree tilt. Rubber tips, leg stops for added sturdiness. Weight: 13 oz. Ship, Wt. 2 lbs.

Time Exposure & Delayed Action Now Added to Every Camera

AUTOKNIPS II \$2.95

This most popular of all self timers, in conjunction with a cable release, adds to your camera a feature many a photographer has paid a small fortune for: 11 slow speeds from 1/2 a second to ten seconds! Was \$4.95.

Delayed Action Timer, screws directly into cable release socket, with automatically releasing film. Fits most cameras reg. \$2.95—slightly shopworn... \$1.95 Ship, Cost 10c

HEADMASTER TILTPOD \$5.95

Only the advanced amateur and discriminating professional who has really "shopped" for a massive tilttop that will hold any camera will appreciate this unusual but! 180 degree tilting, with positive lock in any position. 360 degree rotation. Leather-covered camera platform. Solid brass throughout. Reg. (easily worth it!) \$16.50.

A sensational Spiratone Exclusive worth 2 1/2 times as much!

FIELD LENS—\$1.95

A flat thin Fresnel ring plate which fits over groundglass in your reflex camera, greatly increasing brilliance of viewing images, making the often almost invisibly dark corner image ten times brighter! Central clear spot in center makes possible use of magnifier for critical focus. No installation—just drop fieldlens onto groundglass. Postpaid.

For Rolleiflex, Rollei, Ciroflex, Argoflex, Kodak Reflex, Ricohflex, Kenflex, Bioflex—state your camera.

Gives 3X Magnification!

8MM 1 1/2" F.3.2 TELEPHOTO \$19.95

A superb, coated, color-corrected four element lens in chrome-plated brass mount, with focus settings from 3 feet to infinity. Standard 'D' mount fits virtually all Bessy, Kytone, Dajur, Franklin, Perlex and Kodak Roliflex cameras. Adapters for use on B&H Sportstar, Campanian, Trilens; Cinesmaster; Bolex L-8 \$1.95 additional. Shipping Cost 15c

Other 1 1/2" Telephoto Lenses: All Coated, Color-Corrected, in 'D' Mounts: F:3.2 Universal Focus... \$14.95; F:1.9 Focusing... \$19.95; F:1.5 Focusing... \$29.95; F:1.2 Focusing... \$39.95

These prices entitle you to a choice of a 1 1/2" F:3.2 coated 2X 8mm telephoto prime lens, or an auxiliary coated wideangle lens, doubling your coverage (Aux. lens, some B & H normal lenses).

All prices include excise tax. Postage and insurance MUST be prepaid, even when no shipping weight is stated—overpayment will be credited in full. Everything listed is brand-new (unless otherwise stated) and fully guaranteed against defects. 25% deposit on C.O.D.'s. Items marked FREE must be requested at time of purchase!

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For Color, For Black and White

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screw right into C-3 lens, require no dangerous dismantling of camera lens.

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Set of Telephoto and Wideangle lenses in double leather case.

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Lifetime Service Guaranteed

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Each filter \$1.00

*TAX REDUCTION SPECIAL Your selection of any two of the filters marked * with every Spiratone aux. lens

FREE: This lens set with order for Argus 35mm camera. Metal Screw-In lens for Argus C3 was \$1.00 without charge.

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We doubt that any accessory was ever so badly needed as the new Proxifocuser which is designed to make close-up photography with the Argus simpler than ever. It is ingeniously over slow and ramshackle windows, coupling these to a revolver, several close-up lenses (see below) for combined, automatic distance setting and parallel focusing. Proxifocuser is available in Plus 1 and 2, \$4.95 each—only \$1.95 including camera. Both carry all case, at three dollars.

If you own a filterholder, those matching close-up lenses are also available. If you do not own a filterholder, we can recommend a set of 3, \$4.95 each—only \$1.95 including camera. \$1.00 each. Ship, Cost 15c

Taking stereo-photos with the Argus C3 is a snap as making two-dimensional images is a snap. You can expect that your own camera is capable of producing such like-like pictures—with a single click of the shutter and on a standard box camera.

FREE With Stereoview: Roll of Argus color film, 12 exposures, and mounting for "Stereoview" viewer for Stereoview-taken transparencies—\$4.95

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Screen Size Appr. Ship. Free with any tripod screen (please specify): 30"x40" 6.89 10 lbs. 40"x40" 8.19 11 lbs. 37"x50" 11.64 13 lbs. 30"x50" 11.89 15 lbs. 52"x70" 24.95

Free with any tripod screen (please specify): 10 interesting 2x2 color slides or 8mm 100 foot or 16mm 50 foot Cermel-Hollywood Film.

These screens are shipped by us Express (freight costs collect) within U.S.—other screens can be shipped RE or Express

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Set of Telephoto and Wideangle lenses in double leather case.

\$29.95 \$14.95

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Lifetime Service Guaranteed

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Shipping Cost, for 1 lens 25c, for set of lenses \$1.00

Each filter \$1.00

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Free with any tripod screen (please specify): 10 interesting 2x2 color slides or 8mm 100 foot or 16mm 50 foot Cermel-Hollywood Film.

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Shipping Wt. 15 lbs. Stand 4 lbs. Reflector 4 lbs. Suggestion: Two 2x2 photoflood bulbs 86c. Extra Clamp-on bullet with bulb (for semi-spot) 1.79 Photoflood Stand with Crossbar only... \$4.00

Save 50% on Famous Make 3-in-1 SAFELIGHT \$5.43

Rotate to red, yellow-green (enlarging contact) or green (pan) without removing filters. Directional light permits 360 degree rotation. 48" sq. working space on each filter. Good operation. Complete with bulb, cord, mounting bracket—truly a professional safelight (original list price \$14.95) for as little as a single-filter amateur unit. Shipping Wt. 6 lbs.

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including Footswitch! Easel has spring-steel masking bands, white anodized base, adjustable for all sizes from 4 1/2" x 2 1/2" to 11" x 14". Plug enlarger cord into footswitch and you are ready to dodge, vignette and fully control your 'show-up' Combined Ship. Wt. 5 lbs. 8x10 Enlarging Easel, same construction, with footswitch \$5.49

IT'S HERE! A ELECTRONIC FLASH \$29.95

For all cameras with zero to 5 MS flash delay—Kine Exakta V, V-X, Exa, Bolex, Argus C4, Pory, Leica 3F (or with Exakontakt), Practica V-X, Stereo Realist, Ciroflex F, Kodak Reflex, Rollei, Retina 11A, B, Contessa, Illoca, Vito 11 and all other cameras with synch compur or prontor shutters other M-X shutters.

60 watt second output, similar to a #5 bulb at 1/400th, bulb number 70 for Plus X in normal development, 15 for ansocolor, kodachrome (ideal for medical, closeup color work). 1/2000th second exposure stops virtually all motion. Unit weighs only 25 oz., comes ready to plug into 110-120 volt AC line, complete with carrying strap, bulbholder and bulb good for over 10,000 flashes of 6500 degree kelvin color temperature (use daylight color film without filter; ideal as outdoor fill-in light).

Shipping Weight 8 lbs.

Bracket (to attach to camera) \$1.00 Synchronizing cord (state camera, shutter) \$1.25

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behind the scenes

news of the photo industry

A visitor from Japan

Carl K. Shiraishi each month translates four Japanese magazines for MODERN. Questions which we wish asked of Japanese firms are translated by him for transmission to Japan. During such a correspondence, Shiraishi made the acquaintance of Seiki Matsumoto, Director of the Fuji Photo Film Co., Ltd., of Tokyo, one of the largest manufacturers of photographic supplies in the world. It was quite natural therefore for Matsumoto to drop in on us with translator and interpreter Shiraishi when he recently paid a visit to this country. We asked questions and he asked questions.

JOHN WOLBERT



Fuji's Seiki Matsumoto

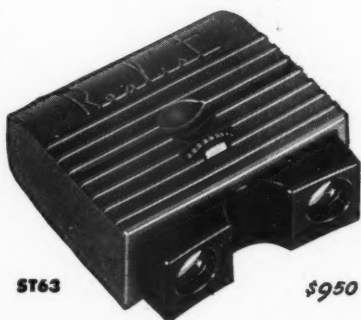
He expressed regret that many of the GIs while on duty in Japan after the war had acquired inferior Japanese photographic products and had subsequently sold them in the United States where their low quality has seriously jeopardized the sale of some of the excellent products now being manufactured and exported. He added that a lack of the proper metals at the present time was holding back camera body production but optical materials were plentiful. He hoped that American manufacturers of lenses would buy raw optical glass from Japanese sources such as Fuji. He reported that many Japanese photographers, who previous to the war had refused to use anything but German or American equipment, were now switching over to equipment produced in their home country.

Regarding motion picture equipment, Japan's greatest lack, according to Matsumoto, is lenses for professional 35mm machines. Accordingly, Fuji is now not only producing the raw optical glass but also manufacturing the completed lenses, as well as a limited line of lenses for still cameras. These are not available in the U. S. at the present time.—THE END

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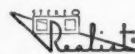
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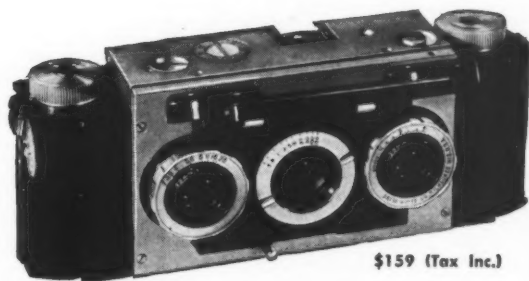
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THERE'S no doubt about it — Stereo-REALIST takes the kind of pictures you've always wanted. They're beautiful beyond description, with full, natural color and thrilling, *realistic* depth.

What's more, the REALIST is so *easy* to use that people who never before owned a camera get outstanding pictures on their very first roll of film. It's economical, too, producing 29 stereo pairs from a 36-exposure roll of 35 mm. film.

You have to see REALIST pictures to fully appreciate their exciting beauty. Ask your camera dealer to show you some. Once you do, you'll agree that the REALIST is the ideal camera for your personal pleasure . . . and to use as a sales tool in your business. DAVID WHITE COMPANY, 379 W. Court Street, Milwaukee 12, Wisconsin.



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Cameras, Viewers, Projectors, and Accessories are products of the David White Company, Milwaukee 12, Wisconsin.

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Now for the first time, stereo photography has its own screen *specially designed and engineered for proper stereo projection*—the "STEREO-REALIST SILVRSCREEN." Picture surface is absolutely *flat* because it is *elastic*, with powdered aluminum bonded to the surface to give the widest possible reflection of light. Built-in tilt con-

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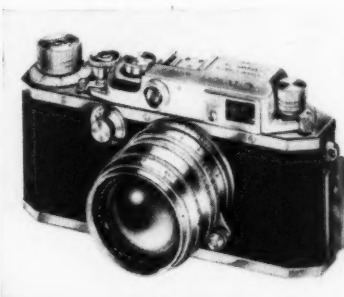
New products

Canon IV 35mm Camera; Serenar Accessory Lenses

The Canon IV is the latest in a line of 35mm cameras which has been produced in Japan for about 18 years. Production of the older models was discontinued during World War II, and the camera was completely redesigned and improved in general construction following the end of the war. This was the Model III.

The present camera is similar to the Model III, except that internal flash synchronization has been added and it is equipped with the Serenar 50mm, f/1.8 lens in a non-collapsible mount.

Physically, the camera resembles a late model of the Leica, except that the body ends are angled instead of rounded. Also, it has a single window combined rangefinder-viewfinder. This is



so designed that by operation of a small lever three different magnifications of the image may be obtained, together with fields of view for the 50, 100, and 135mm lenses.

Features of the Canon IV include: Self-capping focal plane shutter with speeds to 1/1000 sec., plus Time and Bulb; coupled shutter wind and film transport; double exposures prevented but can be made if desired; counter-sunk dial atop winding knob shows ASA rating of film in camera; die-cast aluminum body, satin chrome trim, black grained leather covering, metal eyelets on ends of body, American tripod socket in baseplate; camera without lens weighs 18 ounces.

It uses standard 35mm cartridges; metal film magazine is supplied with each camera for loading of bulk film; take-up spool has spring loaded extension grip to ease its removal from camera.

Elaborate flash equipment is available for the camera. The gun slides onto a firm bracket at one end of the camera, making contact with terminals there. This leaves the accessory clip of the camera free for use.

The 50mm, f/1.8 lens is standard for the Canon IV, and is equipped with click stops. Price with this lens is \$295, tax included.

Also available for the Canon are the
(Continued on page 28)

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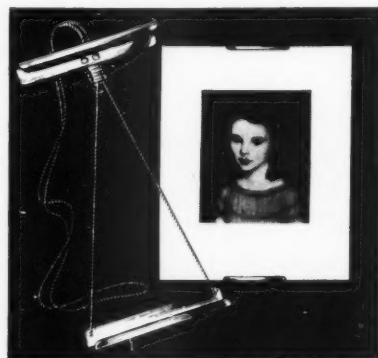
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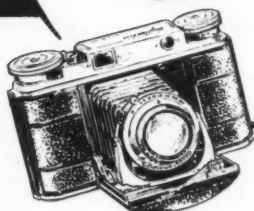
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STEREO REALIST, f3.5 lens, flash shutter	159.50	122.00
SUPER BALDINA, chrome, Meyer f2.9 lens, Compur shutter	110.00	49.50
SUPER BALDINA, chrome, Xenar f2.8 lens, Compur rap. shutter	130.00	52.50
SUPER BALDINA, chrome, Tessar, f2.8 lens, Compur rap. shutter	140.00	57.50
SUPER BALDINA, black, Xenon f2 lens, Compur shutter	150.00	67.50
SUPER NETTEL, Tessar f3.5 lens	95.00	52.50
TENAX II, Sonnar f2 lens	207.00	89.50
VITO II, Skopar, f3.5 lens, Prontor-sync. shutter	54.50	33.50
VITO III, Ultron, f2 lens, Compur-sync. shutter	159.50	105.00
WELTI, f2.9 lens, Compur shutter	52.50	24.50
WELTINI, Xenon f2 lens, Compur rapid shutter	157.50	69.50
ARGUS 21, f3.5 lens, case	66.50	42.50
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BALDI, f2.9 lens, Compur shutter	49.50	27.50
BALDINETTE, Schneider f2.9 lens, Compur-sync. shutter	52.50	32.50
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IKONTA B, Novar f4.5 lens, Prontor-flash shutter	66.00	39.50
SUPER IKONTA BX, Tessar f2.8 lens, compur-sync. shutter	293.00	194.50
ANSCO TITAN, f4.5 lens, flash shutter....	67.50	49.50
BALDAXETTE, Xenar f2.8 lens, compur rap. shutter	129.50	59.50
WELTUR, Xenar f2.8 lens, compur rap. shutter	89.50	39.50

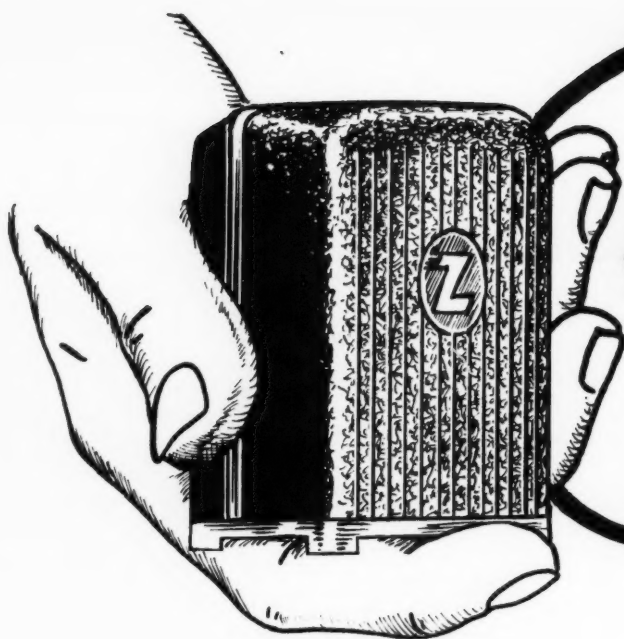
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KODAK REFLEX II, f3.5 lens	\$161.00	\$ 99.50
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IKOFLEX III, Tessar f3.5 lens	219.00	159.50
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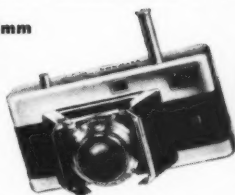
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Voigtlander 35mm

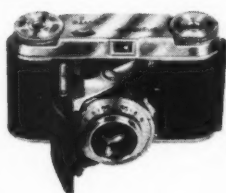
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Voigtlander 35mm

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Voigtlander 35mm

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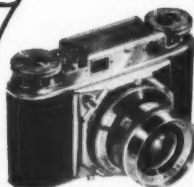
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Voigtlander 35mm

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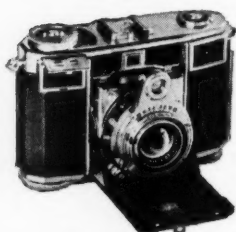


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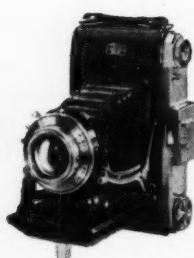
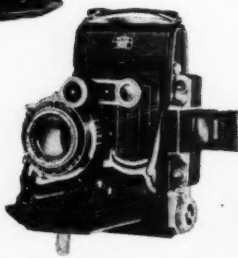


CONTESSA 35
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NEW PRODUCTS

(Continued from page 24)

following lenses with Leica mounting threads: 28mm, f/3.5 (75° angle); 35mm, f/3.2; 35mm, f/2.8; 85mm, f/2; 100mm, f/4; 135mm, f/4. Each lens is supplied with front and rear lens caps, matching parallax-compensating accessory viewfinder, and velvet-lined cowhide case holding it and the lens in separate compartments. All lenses are calibrated in feet and have depth of field scales. Free literature and further information may be had by writing to: BALFOUR, GUTHRIE & CO., LTD. 67 WALL ST., NEW YORK CITY

Videon Stereo Camera

The Videon is a 35mm stereo camera. It comes equipped with three element Ilex Stereon anastigmat lenses, optical viewfinder, self cocking Synchro Stereo shutter with speeds of 1/10, 1/25, 1/50, and 1/100 plus Time and Bulb. It has a maximum aperture of f/3.5 and coupled diaphragm for simultaneous operation.



Focusing of the Videon camera is accomplished by moving the front element of either lens, focusing rings being coupled. It uses standard 35mm color film in 20 or 36 exposure rolls, yielding 16 or 29 stereoscopic exposures per roll. Price: \$97.50. For further information write: VIDEON CAMERA SALES 2430 SOUTH 28 ST., MILWAUKEE, WIS.

Imported Leitmeyr Lenses

Leitmeyr lenses, recently imported from West Germany, include coated portrait, wide angle and press lenses for still cameras, as well as lenses for enlargers.

Three portrait lenses available are f/4.5 Sytar double anastigmats: the 210mm lens priced at \$49.95, the 240mm at \$69.95, and the 300mm at \$89.95.

Four f/6.8 Leitmeyr wide angle lenses synchronized in Prontor-S shutters with speeds to 1/250 are also on the market. They are a 65mm lens for 2 1/4 x 3 1/4", and 90mm lens for 3 1/4 x 4 1/4", each priced at \$32.95; a 105mm lens for 4 x 5 cameras, costing \$34.95; and a 120mm lens for 5 x 7 priced at \$36.95. One Leitmeyr enlarging lens is an f/2.50mm Sytar anastigmat, priced at \$22.95. For additional information on Leitmeyr lenses, write:

A & S CAMERA SUPPLY CO., INC. 1123 BROADWAY, NEW YORK 10, N. Y.

35mm Condor II Camera

Manufactured by Officine Galileo of Italy, this 35mm camera is equipped with a six-element f/2, 50mm coated Esaog lens, with click stops, in a collapsible mount. It has a between-the-



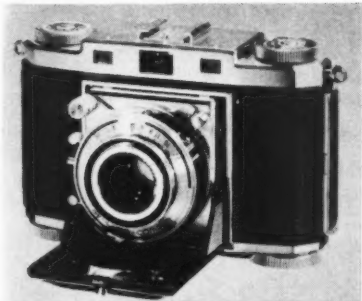
lens shutter with speeds to 1/500, and features two different synchronization systems. One terminal, on the lens mount, is for zero millisecond delay electronic flash units at all camera speeds. The second terminal, on the camera body, accommodates units with four millisecond delay and class M bulbs to 1/50. Class F bulbs can be used with both synchronization systems up to 1/100 second.

The Condor II also features a single window for range and viewfinder, rapid film transport which cocks the shutter, double exposure prevention, automatic film counter, and has an all metal body covered with leather. Price: \$134.50. Case: \$8.95. For additional information write:

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Zeiss Ikon Contina 35

Built in the United States Zone of Germany, this 35mm camera is similar



to the Zeiss Ikon Ikonta 35, but has in addition a built-in, non-coupled rangefinder. The camera is available with either Zeiss Opton Tessar f/2.8 lens in Synchro-Compur shutter with speeds to 1/500, or f/3.5 Novar lens in Prontor SV shutter with speeds to 1/300. It also features built-in flash synchronization, a standard shoe taking various accessories, plus double

(Continued on page 33)

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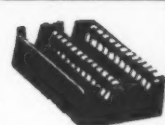
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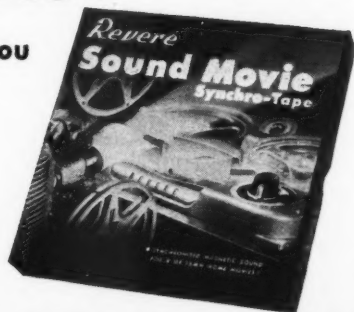
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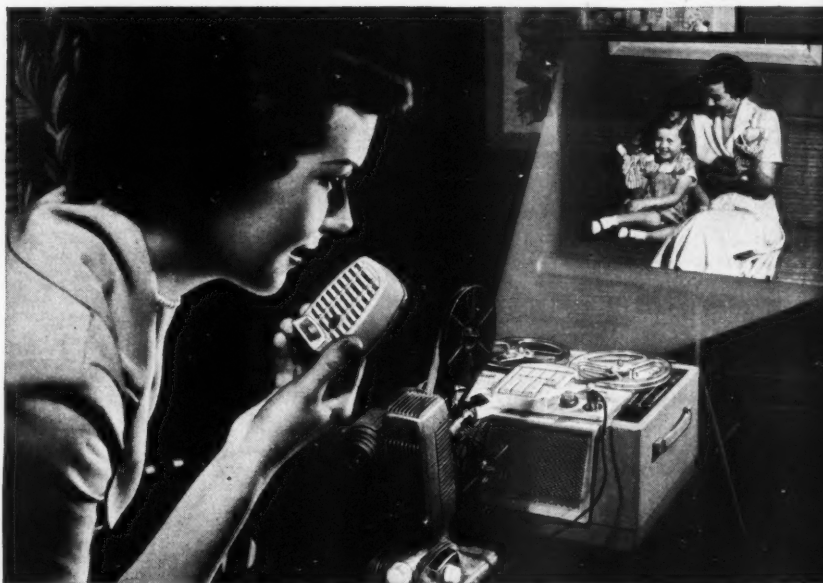


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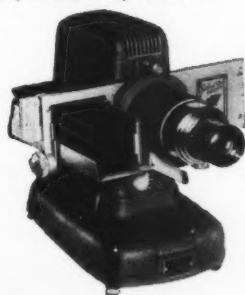


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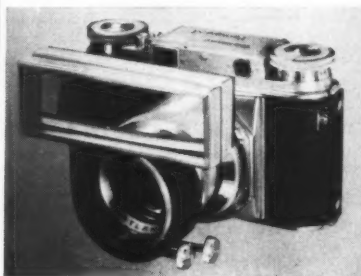
(Continued from page 29)

exposure prevention, and aluminum construction. The camera body is covered with leather and exposed metal parts are satin-chrome finished. Price with Zeiss Opton Tessar f/2.8, \$126; with Novar f/3.5, \$88. Case with spring-clip lock device, \$11. For more information and a brochure, write: CARL ZEISS

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(Continued on page 34)

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(Continued from page 33)

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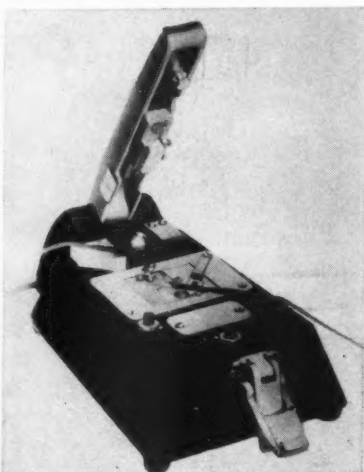
Zeiss Nettar Cameras

Made in the United States Zone of Germany, the Zeiss Ikon Nettar IIB and IIC are self-erecting-type folding cameras which load 120 film. The Nettar IIB, making a dozen 2 1/4 x 2 1/4 inch negatives, has a Novar f/4.5 anastigmat lens in Pronto shutter with speeds of B, 1/25, 1/50, 1/100, and 1/200, and built-in flash with synchronization at 1/25. The IIC makes 8 2 1/4 x 3 1/4 inch negatives, has a Novar f/6.3 lens in Vario shutter with speeds of B, 1/25, 1/75, and 1/200, and flash synchronization at 1/25. Camera bodies are of all-metal construction, covered with grained, black leatherette and satin-chrome trim. Price for Nettar IIB, \$49; Nettar IIC, \$41. For additional information and a brochure, write:

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Magnetic Recording Tape Splicer

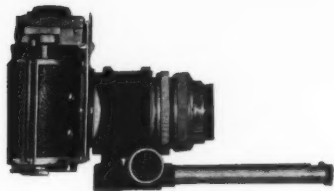
The MT-1 Presto-Splicer cuts and splices 1/4-inch magnetic recording tape, made of acetate, without scraping or use of cement. Its diagonal splices are held together by a plastic



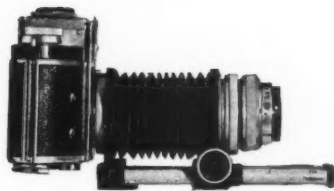
weld, obtained by combining electrically produced heat with precise pressure, applied within a controlled time cycle.

Each automatically controlled splice takes 4 to 5 seconds, with 5 seconds

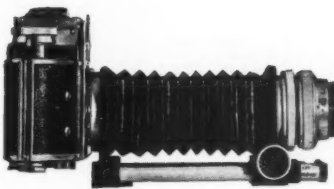
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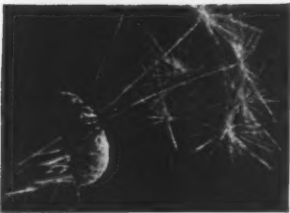
CLOSE



CLOSER

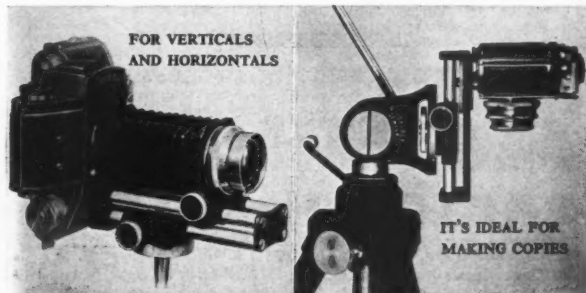
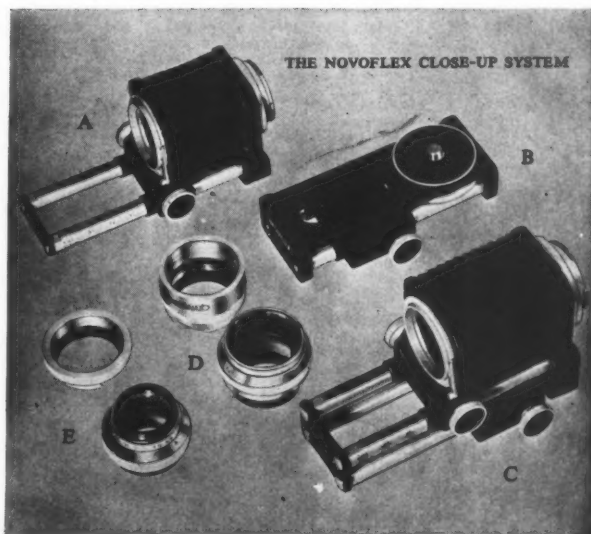


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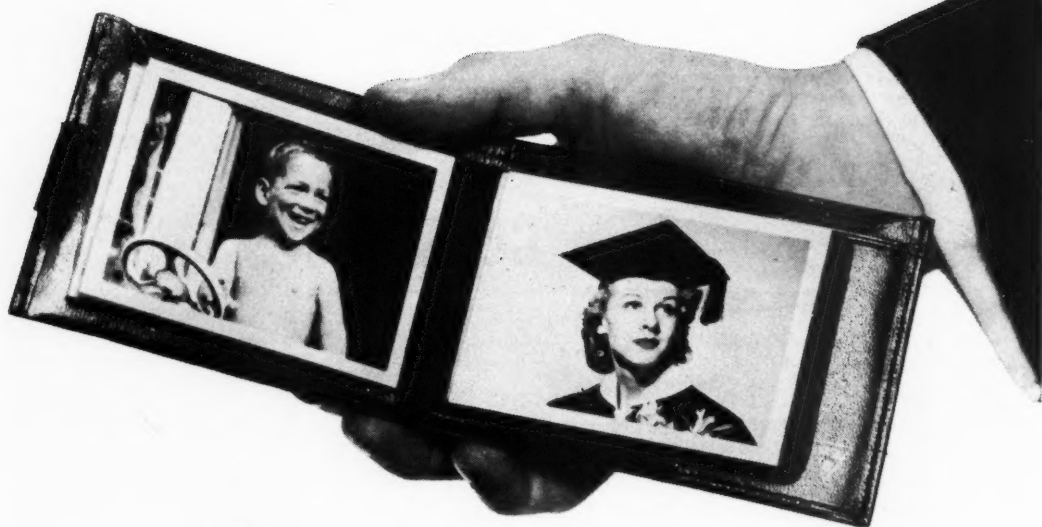
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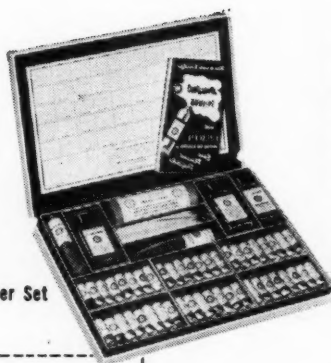
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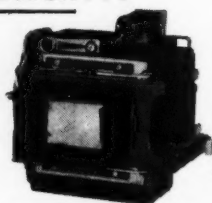
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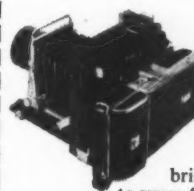
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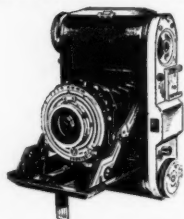
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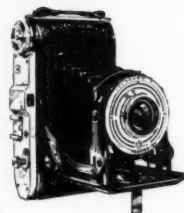
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(Continued from page 34)

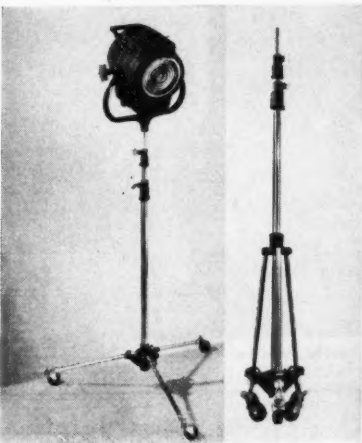
required after splicing to let the tape cool off. The manufacturer claims: the splice does not increase the thickness of the tape; that the splice is inaudible even with playback amplifier at maximum gain; that the tape retains its original flexibility.

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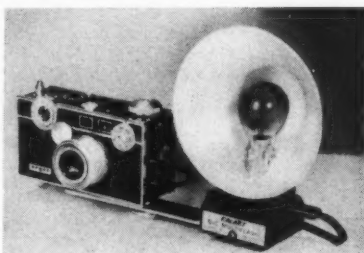
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(Continued on page 105)



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the Camera Clubs

by MABEL SCACHERI



There are two really photogenic features in the month of October—bright autumn leaves, and Halloween. The brilliant trees give you a chance for one or two lively week-end field trips which are simply catnip for the color fans. And for Halloween you can stage a hilarious party at the club, with an opportunity for all sorts of trick-lighting shots.

For the autumn-foliage jaunt, this issue of MODERN has an article on how to shoot Fall colors. Why not take along some fancy filters and experiment? Oh, no, not that orange filter you use for darkening skies in black-and-white. I did that once—shot a roll of color, forgetting to remove this filter from the lens—and I got such a polite, earnest letter from Eastman Kodak Co. stating that this was the wrong thing to do.

No, better experiment by trying artificial-light color film with conversion filter, outdoors. Some people think you get more interesting results than with daylight film. I wouldn't know. But try some shots both ways. It offers the makings of some fine club debates. Inquire at your camera store; they can show you other special filters for use with color film, and MODERN's August story, "For Better Color Use a Filter," will help you use them. You can also learn a lot on such a trip by shooting the same material, plain and fancy, and comparing results.

On an October field trip the beginner can "wise-up" on the use of portrait attachments for close-ups, reading a meter for a backlight shot, or an exposure when there is a mist or light fog. Mist and glowing golden trees can give you some breath-taking pix in color, if you hit the exposure just right. I recently saw such a color slide—two backlit trees with yellow leaves, swimming in mist which was also pale amber in the sun shining through it. Terrific!

In the smaller cities, where there is perhaps only one camera club, it is interesting and instructive to swap a batch of slides, or prints, with a club in some other town. It gives you a means of comparing your work with that of others. You feel cocky if your club is better. You get busy and learn more about pictures if you seem to be second best. If you want to arrange swaps with some New York club, just drop a line to the Metropolitan Camera Club Council, Inc., 310 Riverside Drive, New York 25, N. Y., and I'm sure they will send you some addresses which will get results.

Well, so much for the autumn leaves gleaming against the blue sky—and don't talk to me about October rains. Just try again, next week end.

Now we come to the Halloween shindig. If you have been smart enough to lure some women members into your club, they will come in handy at pinning up the paper jack-o'-lanterns and black hats and things. However, let me make this one point clear. Don't you go up to a middle-aged lady member and suggest that she rig herself up as a witch for the Halloween party. No sirree! You get one of the taller and thinner men for this role. You can fix him up with a false nose, cotton-mop hair, and some lengths of black canton flannel for a robe.

Perhaps there is an amateur theatrical group in your town. Make up to these people. They could give you a lot of help in transforming Lean Louis into a skinny witch. Indeed, they would probably get quite a kick out of serving as models for you on studio nights this winter. I'm not crazy about phony model shots—some guy dressed up as a turbaned Turk or some gal with a snappy permanent wave posing as a simple Sicilian peasant. But I guess it's fun for the club once in a while. Don't be surprised, though, if the masterpiece is snooted by salon judges.

Your lady members will obviously be the ones to lend a hand with the refreshments. I think I'd kind of discourage them from spending hours making flossy canapes and cookies for the party. They do it once and it's fun—they revel in the compliments. But, time after time, it gets to be a big chore. Stick to the easy old Halloween stand-by menu: apples, doughnuts, coffee, cider, salted nuts, cheese, pretzels, and things not hard to serve or to eat with the fingers. Halloween paper tablecloths, napkins, plates, and cups are bright and festive, and end up in the waste basket instead of the dishpan. Have fun without a heck of a lot of housework.

In running up the decorations, try to leave one piece of wall blank, and cover it with dark cloth or paper as a background. There you can dope out some nice weird close-ups, with low-angle light, of your witch—your bobbing-for-apples tub—the two contestants snapping at the apple dangling on the string. If you don't remember all the Halloween monkey business, consult the nearest 10-year-old.

In the midst of the whoopee the members can really learn a good bit

about lighting dark objects against a dark background provided some member sticks around to help place the lights. Try lighting the inside of a jack-o'-lantern, for example, with an ordinary 25 or 60-watt lamp. Then place a photoflood so you silhouette the witch peering into the lantern. You can even make some right-way and wrong-way pix and display them later at a club meeting.

If you do have a Halloween party and everybody shoots a lot of pix, then obviously the print contest for November can be based on the shots made at the party. As a rule, print contests are more popular when the subject is "open," that is, any old subject matter goes. A "closed" contest, on an assigned subject such as Snow, Rain, Night, Beach, Action, and so on, will seldom bring out as many entries as an open contest. Some clubs alternate, one month open, one month closed. Let the members decide. But of course, if all the members have had a chance to shoot similar material, as at a Halloween party or on a field trip, then a closed contest on that subject matter will be successful.

Some clubs also combine the judging of prints and color slides at the same meeting. Others have separate color nights. It all depends on the percentage of members interested in color—a percentage that seems to be increasing. They tell me it's television. Lots of people balk at darkroom work, and take to color because you shoot and you're done. There is even one club that meets as late as 9:00 P.M. in New York because so many of the members simply must see a certain television program before they can show up at the club. Ah, the great Republic is going to the dogs, for sure!

Well, let's say you are showing your autumn field trip color slides and your Halloween prints at the same meeting. An artist, if you can corral a nice, accommodating one, might make a good judge for such material. I don't say positively. My attitude toward artists as judges of photography is strictly ambivalent. Some of them are first-rate. They do talk about pictures, not equipment and technique, and they present a fresh point of view. Others are way off the beam. They make the darndest comments—they know nothing from nothing about photography. You have to try out your available supply of artists to locate the right kind.

Or, get acquainted with the guy. Show him some good prints, also some bad ones of "arty" material, and see what he says. If he gives you the thinly sliced baloney, don't bother asking him to judge photographs at the club. He will be better off, as well as the club. It is unpleasant for a judge to feel—and he will sense it even though no one says a word—that the audience considers he is all wet and off on the wrong foot.

Now, I hope the trip is a dinger, and that some of the guests invited to the Halloween party have such a high time they decide to join the club.—THE END

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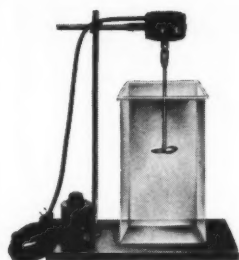


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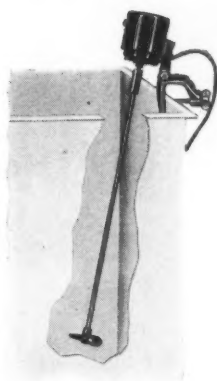


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If those photographically talented fingers of yours are also green, you have an excellent chance of placing among the winners in this \$75,000 amateur photo contest which is being sponsored by the Associated Bulb Growers of Holland, Inc. The contest is open to amateurs only. Prizes will be offered for the best color or black-and-white photographs of tulips, hyacinth, daffodil or crocus blooms taken in the spring. You must plant the bulbs this fall yourself. No pictures taken in parks or other public places will be considered. Twin first prizes are offered: two pairs of vacations, all expenses paid, to Holland—one pair for the best black-and-white photograph, the other for the best color. You'll find a more detailed prize list on page 121. The Contest Rules appear on page 49. To help you place your bulbs in a manner suitable for the best photographic results, MODERN asked famous flower photographer Samuel Gottscho for a few hints on planting and photographing. Here's what he had to say:

PRIZE-WINNING HINTS

The photography of flowers can be most stimulating and rewarding to the amateur. It makes him particularly aware of composition, texture and design. It does not



Photographs of tulips, hyacinths, daffodils or crocuses, in black-and-white or color, with or without human subject

PHOTO CONTEST

require expensive equipment, the owner of a low-priced reflex camera can successfully employ it in picturing these delightful subjects.

There are several branches in this specialty: indoor shots of cut flowers or arrangements, flowers in greenhouses, garden flowers where they grow and wild flowers on location. In this article we are specifically concerned with tulips, daffodils and other spring flowering bulbs, growing outdoors, and pictured there as subjects to be entered in the competition.

In order to conform with the Contest's rules, many photographers will plant daffodils and tulips this fall on their own home grounds for the first time. Cultural information and planting instructions are not within the scope of this article. I am only concerned with the placing of these bulbs, with a subsequent picture of them in mind.

A straight row of a dozen daffodils or tulips, each planted 12 inches apart is not very impressive to the eye or in a photograph. The arrangement would be very stiff and the flowers very skimpy.

But were these 12 planted as a group, each bulb a few inches apart to form a roundish clump and located to catch the eye in a corner of the *(Continued on page 120)*

GARDEN PHOTO CONTEST RULES

1. Plant your bulbs now. When they bloom in the Spring, take a picture or pictures in either black-and-white or color.
2. Send your entry blank (obtainable from your dealer when you buy the bulbs) in now or with your photographs later on, as you please. All pictures entered must be sent in at one time. Address: Garden Photo Contest, P.O. Box 412, Radio City Station, New York 19, N. Y.
3. This contest is open to amateurs only, except employees of the Associated Bulb Growers of Holland or their families, or employees of their affiliates or agencies. No retouching is permitted. Prints or transparencies must be no longer than ten inches in length or width.
4. Each photograph submitted must have on the reverse side, or attached, the contestant's name and address in full.
5. All photographs submitted become the property of the Associated Bulb Growers of Holland, Inc., and contestants automatically assign unrestricted permission for use of said pictures in publicity, display and advertising. Only color photos will be returned, but return postage must be included.
6. Decision of the judges is final. In case of ties, duplicate prizes will be awarded. This contest is subject to all Federal and local regulations.
7. All entries must be postmarked not later than 12:00 midnight, June 30, 1953.



material, are acceptable provided the flowers were all grown from bulbs you plant this fall. These photographs may give you picture-taking ideas you can adapt to your needs. (Photos, 1 to 4, and 6 by Samuel Gottscho; 1, 3, and 5 by Malak.)

light it with lamps ...shoot it with flash

Must multiple flash lighting be haphazard? Is it possible to place flashbulbs so you know where the shadows will fall, how deep they will be, and if the over-all lighting effect will be pleasing? How can you get good results each time you shoot, and stop wasting expensive color film and flashbulbs?

One answer is to pre-light your subjects with ordinary household lamps in reflectors and take the guesswork out of your lighting. Light stands, plugged in on house current, can be shifted around until you get the best possible combination of light and shade. Because you see your lighting, it's easy to correct error before you expose. Then, just before shooting, remove the lamps from the reflectors, hook up the wiring to your flash-gun, and insert flashbulbs. With a little practice at this method you can say good-bye to the hit or miss approach.

When Maria LaYacona took this vivid shot of two Siamese kittens, she did just that. Pre-lighting permitted her to "see" her flash lighting long before the film was processed. With two 100-watt lamps in 10-inch reflectors, she carefully placed her shadows so they would contribute to the picture—then made sure they weren't too deep to render detail on color film. Satisfied with the over-all lighting, she focused her $3\frac{1}{4} \times 4\frac{1}{4}$ Speed Graphic, loaded with Kodak Ektachrome, Type B, Color Film, and slipped an 81E filter over the 127mm Ektar lens, to get warmer color rendition.

Next came the problem of exposure—the stumbling block of many who have tried firing two or more bulbs off the camera. Again Maria had a simple answer, which bypassed the complications of the guide number system. There was a good reason for pre-lighting with house lamps, rather than floods. Using them it is actually possible to read multiple flash exposures on a light meter—and read them accurately! A simple correlation between a meter reading taken with house lamps, and a color film exposure taken with two flashbulbs, has already been worked out. The house lamps must be two 100-watt bulbs, each in a 10-inch reflector; the flashbulbs, two No. 22's; and the film, Ektachrome, Type B.

Here's what you do: 1. Set your meter at Weston film speed 64, or if you have a meter which uses ASA ratings, at 80. 2. Take a reading with the 100-watt lamps used for pre-lighting. 3. Set the meter for that reading. 4. Look for the lens stop opposite 1 second. 5. Rotate the meter dial so the indicated lens opening is opposite 1/25. Now all the various f/stop-shutter speed combinations for this flash setup can be read on the meter dial before you. Maria did all this and set the camera at f/32 and "Bulb," for open flash. (Since the exposure for open flash is the same as for 1/25, *(Continued on page 123)*)





Vivid reds and yellows, contrasted with areas that are almost monochromatic; that's Fall color. Here exposure was for the brightly lighted falls, 1/25, f/11; slow shutter kept the water alive. Tiny figure adds scale to scene. Note how the yellows fade off into drab brown. Skylight filter kept these areas from turning bluish. *Left, below:* In direct sun, this tree is pale yellow. Backlit with same exposure, 1/50, f/8, it glows, *below.*



These are scenes in and near Lime Rock, Conn., photographed in Oct., 1951, with Leica, 50mm Nikkor lens, Kodachrome.

FALL COLOR

BY JOHN WOLBARST

Autumn is the color photographer's season; skies are bluer, the landscape is all reds, browns, and yellows. It's time to walk down a wooded country road, or visit your local park.

There are no special technical requirements. If your camera has an f/6.3 or faster lens, is in good condition and will take one of the transparency type color films, it's easy to make beautiful Fall color pictures. My personal preference is to shoot Kodachrome, Daylight Type, in a 35mm camera so as to have slides for projection. The 35mm camera also offers minimum size and weight, and since some of the finest color is likely to be in a not easily accessible spot, equipment should be light. With a miniature camera a normal 50mm lens will cover most situations. For a secondary lens, take a wide-angle type.

Take one filter—the Kodak Skylight, or equivalent made by one of the other filter manufacturers. Use it all the time for Fall color to eliminate a bluish cast which might otherwise appear in shaded areas. No extra exposure is needed. (See *For Better Color Use a Filter*, page 52, August MODERN.) Finally, take along an exposure meter for out-of-the-ordinary lighting situations.

Have you ever photographed a hillside that is a riot of color and found the results disappointing? It's not uncommon. One reason is that most pictures of that kind are rather flatly lighted. The colors are bright, but have a "painted on" look. The really striking pictures come from the fragments that make up the whole scene. Here are some suggestions.

On a sunny day pick out a particularly colorful tree that is brightly lighted from a high angle. Shoot the picture with normal exposure. Then go around to the other side of the tree so you can see the sunlight pouring through the red and yellow leaves, but be sure to mask out the sun itself with the tree trunk, a limb, or a dense cluster of foliage. Take this picture with the same exposure you used for the first one. If not much sun penetrates, shoot

another one at one or two stops wider lens opening.

Autumn is also a season of great color contrasts—the bright leaves against the bare brown earth. It is a time of subtle colors as well as garish ones. A color picture can be almost monochromatic, yet beautiful. Take the brown earth, a silvery, weather-beaten country fence and on this background splash the color of a girl in a red jacket.

Wait for the afternoon sun to shine through a row of trees lining a quiet road. Give a full exposure to record the shadows of the trees on the pavement. Some people like a human figure added to such a scene.

When the bright sun dies out, so do the brilliant colors, leaving only delicate pastel shades. An example of this is a narrow lane deeply carpeted with leaves, shrouded with trees so that only a weak light filters through. Here is where the big, fast lenses (f/2, for example) show their real worth. In such a leafy tunnel you may have to shoot at f/2 and 1/20 second, or even slower. Unless you have a tripod along, rest the camera on a stump, rock, or fence post.

Want action? October is a blowy month. Use a slow shutter speed on a bright, whirling cloud of leaves, then try it with a fast shutter. Perhaps you can catch a puppy or a child playing in a great pile of leaves. Finally, there are the fires that dot every suburb and small town, making the gray smoke and tangy odor that's as much a part of Fall as the color of the leaves being burned.

Technical data on color films

Film Type	Film Sizes Available			A.S.A. Rating	Weston Rating	Exposure
Anso Color	35mm	120, 620	Sheet Film	12	10	Basic exposure in bright sunlight average subjects, all films 1/50 sec. f/6.3
Ektachrome	—	120, 620	Sheet Film	8	6	
Kodachrome	35mm	—	—	10	8	

7 KEYS TO DEPTH

by JOE FRANKLIN

IN A TWO-DIMENSIONAL picture, any feeling of depth it may have is the result of an illusion created by the photographer. If the illusion is well handled, the picture is convincing because various objects seem to have realistic roundness and volume, and the eye is aware of space existing all around the principal images. If the illusion is amateurish, the picture appears flat, lifeless, and otherwise "foreign" to what the human eye is accustomed to seeing.

On the following pages I have described seven ways of producing the illusion of depth with a camera. If you would like to see what a feeling of third dimension can do to your own picture results, I suggest you try an experiment. Locate several subjects somewhat similar to those shown here. Photograph each subject so as to *avoid* making use of the camera angle or light that is supposed to produce the illusion of depth. Then make a second exposure of each subject—this time observing the depth-producing suggestions in the accompanying picture captions. Once you have made this comparison, I believe it will be a rare picture in your file that lacks a look of reality because of two-dimensional flatness.

INTERRUPTING FORMS. By including massive links, a \triangleright steel rail, and other interrupting forms in the immediate foreground, an illusion of tremendous depth was given this picture of an industrial plant. While foreground objects need not be complete to be effective, their identity should never be so puzzling as to steal the viewer's interest from the main subject. Fritz Henle made this picture with a Rolleiflex on a tripod. Ansco Supreme film; exposure 1/10 sec. at f/16.

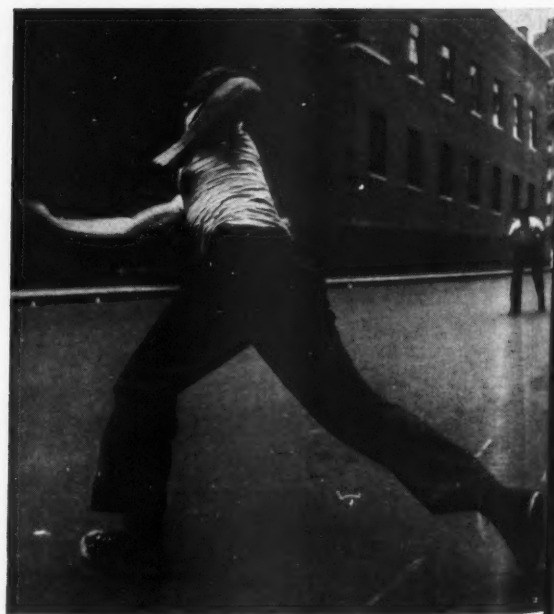






△ APERTURE. This depth-producing illusion is especially effective. With the foreground lighted for detail, one looks through a porthole (or in this case two doorways) to the subject in the background. If the foreground were unlighted and lacking in detail, the subject would appear "framed" and the picture would lose much of its depth. Bob Smallman made this shot in a Mexican Museum with a Speed Graphic on a tripod. Exposure by natural light. 2 sec. at $f/22$, Super-XX.

SCALE. If one person in a picture appears four \triangleright times the size of a second person, the smaller subject seems farther away because the difference in scale produces an illusion of depth. This principle of size in relation to distance is especially useful in landscapes where trees, buildings and the like are spaced so that miles of countryside appear to have been photographed in depth. The Rollei shot by Fred Lyon, right, was made on Super-XX, $1/200$ at $f/5.6$, G filter.



SEPARATION OF PLANES. ▷

When light falls evenly on a series of plane surfaces, one plane tends to merge with another in tone until the picture appears flat and two-dimensional. In making this Rollei shot of wreckers demolishing a building, Fred Lyon chose a time of day when one side (plane) of the building was in shadow so that separation between dark and light gave his image an illusion of depth. Exposure on Super-XX film, 1/200 second at f/5.6.

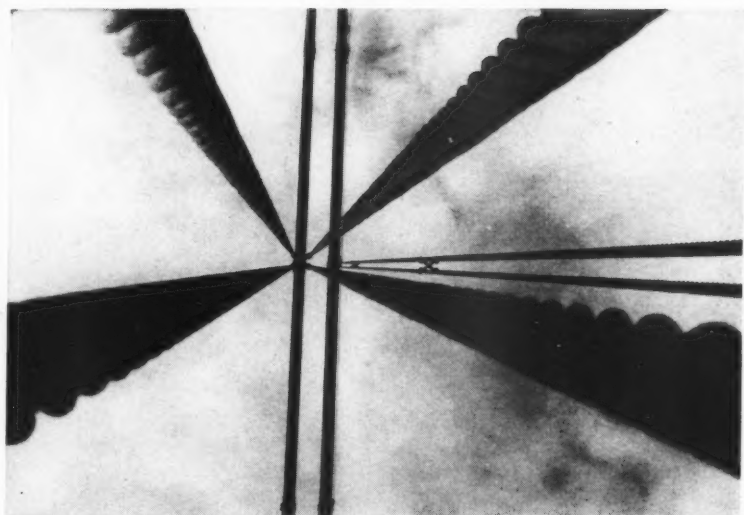




△ **SELECTIVE FOCUS.** When objects are photographed at short range, it is sometimes possible to acquire an illusion of depth in the picture only by throwing everything except the principal subject out of focus. For those who use long focal length lenses, selective focus is no problem. Users of miniature cameras or short focal length lenses can generally use a combination of fast shutter speed and a large aperture to limit depth of field. Rollei shot, above, by Kit Robbins, 1/25 second at f/3.5, Super-XX film.

▷ **RECESSION FROM DARK TO LIGHT.** Dark tones tend to advance in a photograph while light tones tend to recede. That is why we light the background behind a portrait—to create space behind the subject. Similarly, the illusion of depth in a landscape is strengthened when aerial haze causes distant objects to become progressively lighter the farther they are from the camera lens. Shooting without a filter (so as not to cut the haze), Bob Smallman photographed this landscape at 1/50, f/8, on Super-XX.





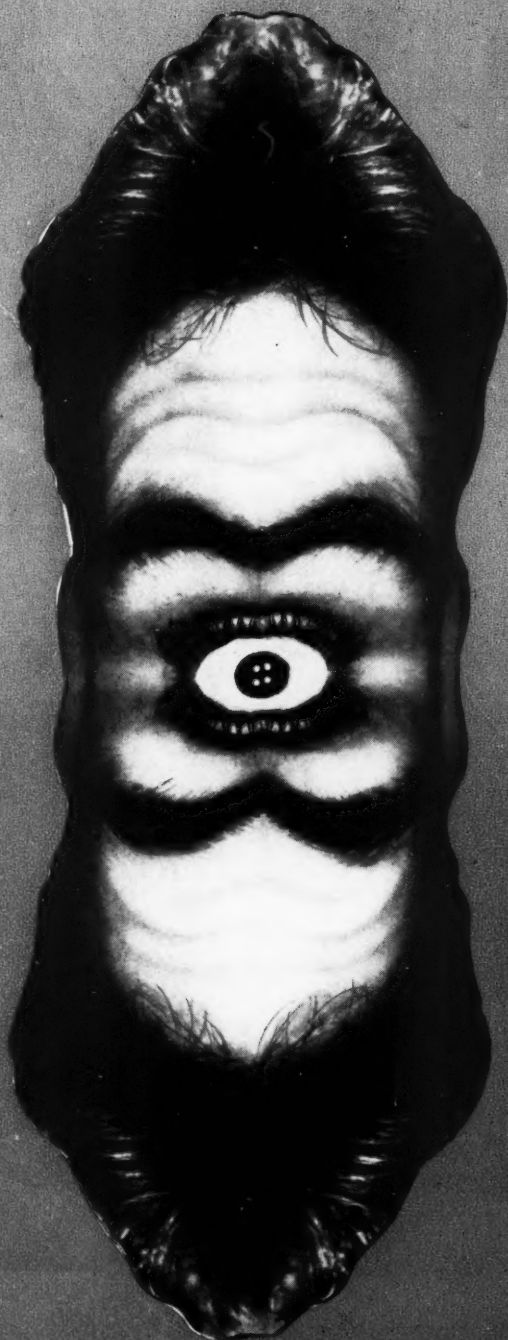
◁ **PERSPECTIVE LINES.** This is probably the most familiar device of all for obtaining an illusion of depth. Sidewalks narrowing towards the horizon, the lines of a skyscraper converging upward, telephone or fence poles stretching away into the distance are all classic examples of the use of perspective lines to provide a feeling of space and depth. Dr. H. M. Sassenfeld used a green-yellow filter on his Kine Exakta camera in photographing these bridge cables. Exposure: 1/100 sec. at f/8.



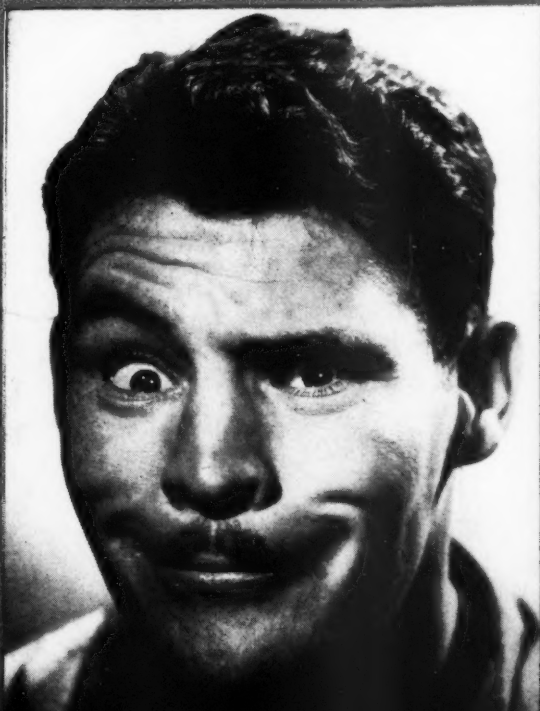
we did it with mirrors

by **PAUL BRADY** and **CARLTON MacDOWELL**

Want to have some fun making a picture guaranteed not to win a Pulitzer Prize? Begin with a portrait of yourself (or a trusting friend) that contains a large, sharp image as shown in *Figure 1*. Then locate two rectangular mirrors, dime store variety, that can be hinged together with tape at a right angle. With the portrait flat on the table, shift the mirrors about on it while studying the images visible as you look into the mirrors from a rather low angle. (See *Figure 2*.) When you find a mirrored section of print that amuses you, use the inside of the mirrors as a guide in marking off that section with grease-pencil. Take your marked print and its original negative to the darkroom and, allowing a little extra margin all around, make two enlargements of the section you outlined to any desired size. Then flop the negative over (with emulsion side up) and make two more prints without readjusting the focus or changing exposure time. After developing and drying the prints as usual, arrange them as shown in *Figure 3*. Trim the prints so they match along the edges, cement them on mounting board, camouflaging the joints with spotting colors and, if necessary, leave quietly with the man in the white coat!



1. Original portrait of author MacDowell.

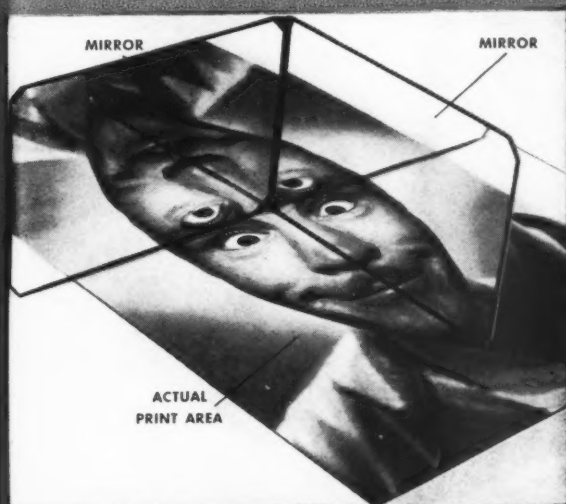


Me? Self-centered? What gave you that idea!

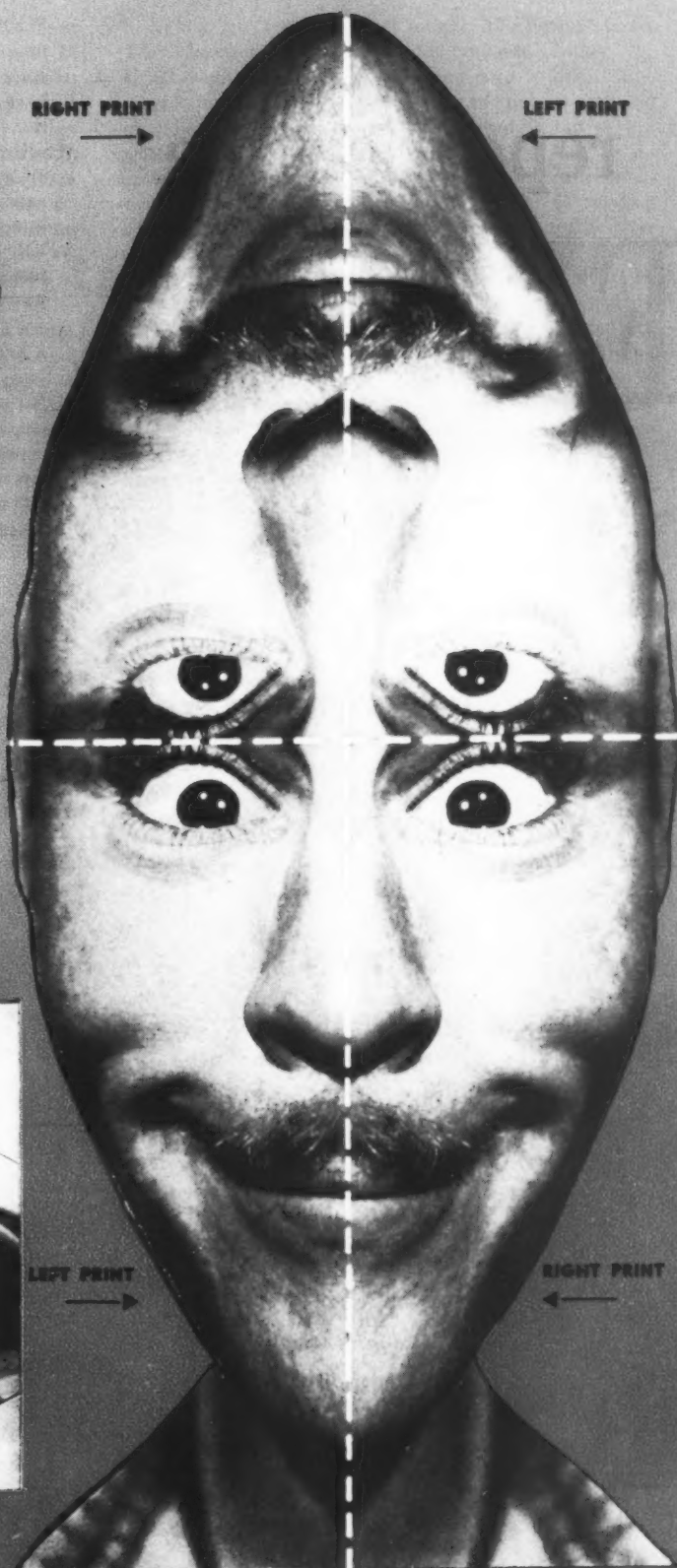


"Yep, John L. Sullivan's the name!"

2. Locating section of print to be used.



3. How four enlargements are mounted. >

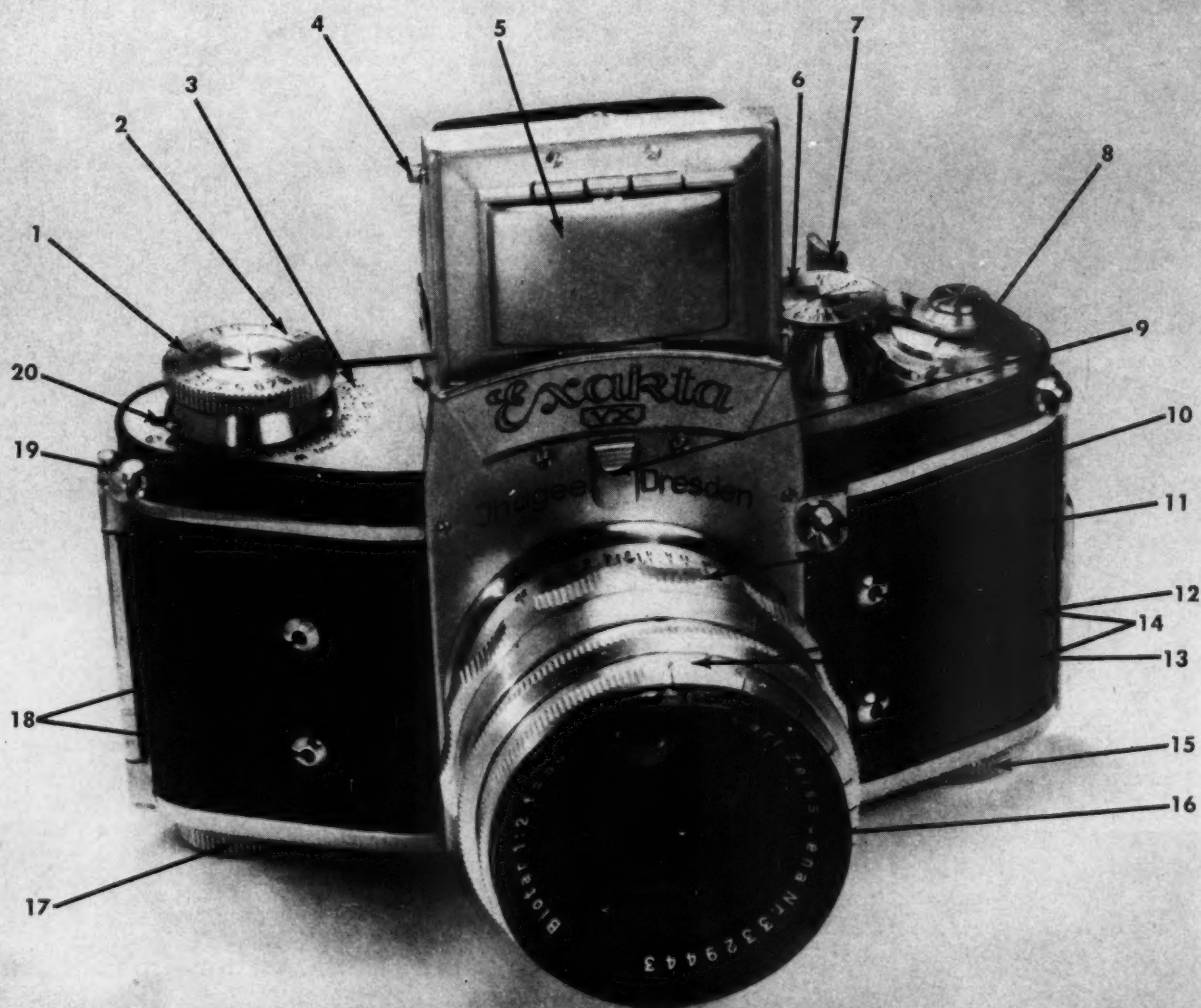


FOR MORE "MIRROR FANTASIES" TURN TO PAGE 104

report on the EXAKTA

by HERBERT KEPPLER

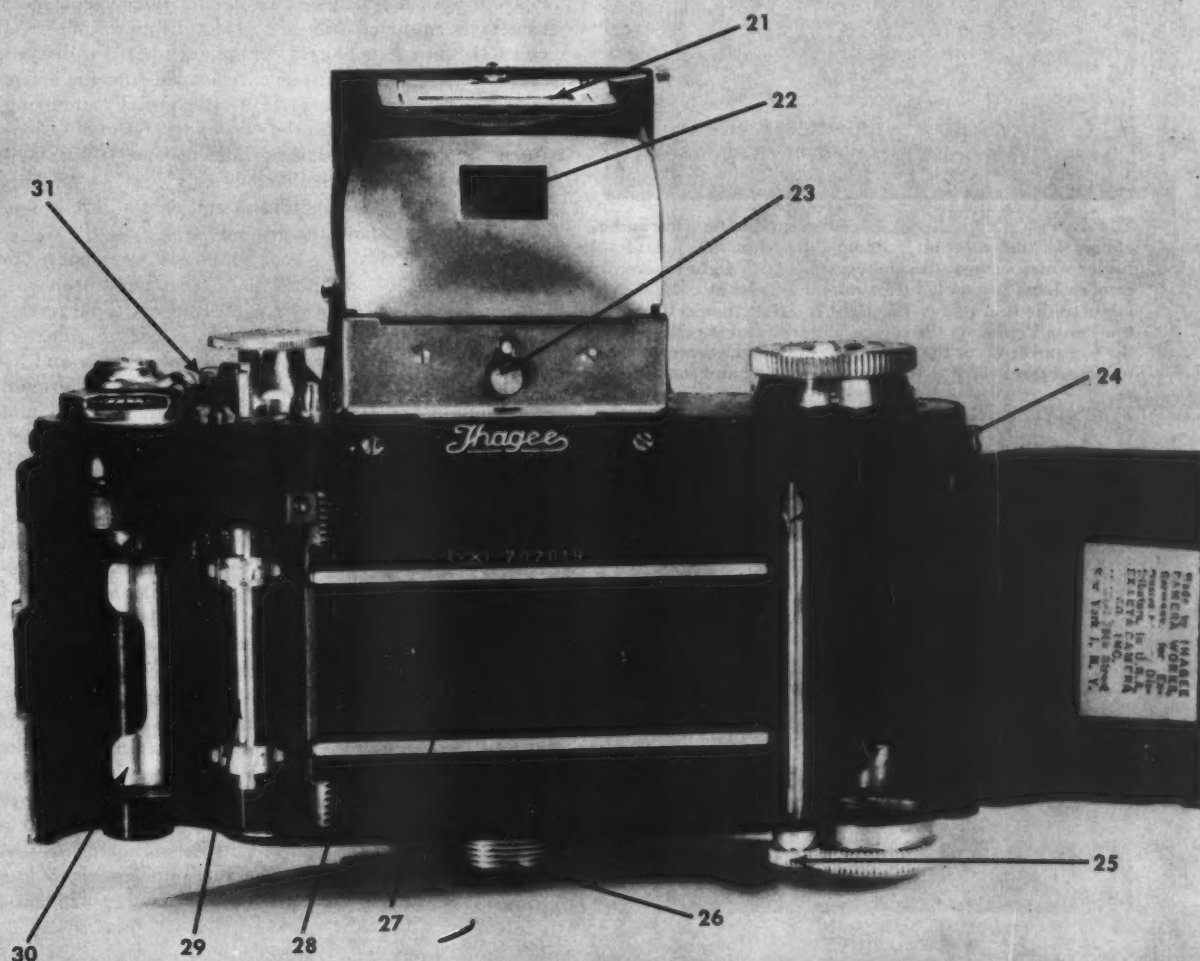
The Ihagee Camera Works, in Dresden, Germany, have been manufacturing Exakta reflex cameras since 1933. The present 35mm Exakta VX closely resembles earlier models but advanced construction features, particularly the fitting of a roof prism viewfinder as an accessory, make what was always regarded as a quality instrument into an amazingly versatile camera and one worth examining. So, for three months MODERN tested Exakta VX 702019 with Biotar f/2 No. 3329442. Taken from stock, the camera was not hand picked. It was returned once to have the shutter adjusted and the back leather re-cemented to the body where it had peeled slightly. These repairs, done speedily, were covered by the camera's one-year guarantee. No other troubles were experienced. After taking nearly 1,000 negatives with the camera under varied conditions and talks with amateur and professional users, here are six pages explaining the camera's features, how the roof prism finder operates and what MODERN editors think about the Exakta camera.



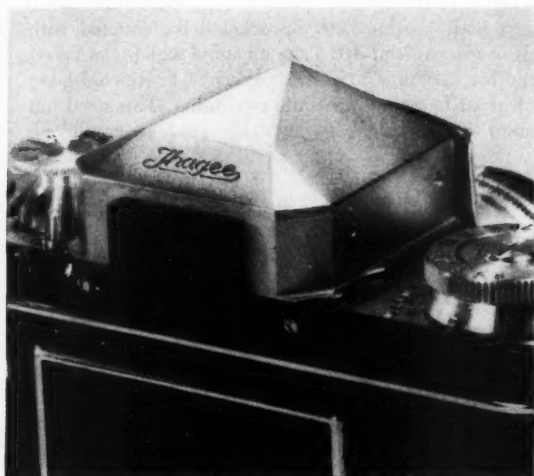
1. Slow speeds in black from 1/5 to 12 sec. 2. Slow speeds in red from 1/5 sec. to 6 sec. operating with 13 sec. delayed action. 3. Film reminder: to tell you whether your camera is loaded with black-and-white or color film and what its ASA or Weston rating is. 4. Lever brings magnifier covering entire ground glass into position. 5. Cover swings up to form front frame of open sportsfinder. 6. Fast speed dial with speeds of 1/25 to 1/1000 sec. 7. Rapid winding lever advances film and cocks shutter with one turn. 8. Exposure counter. 9. Viewfinder release for interchanging Penta Prism (see pages 64 and 65) with waist-level finder. 10. Shutter release into which a cable release can be screwed. 11. Knurled focusing ring. 12. Preset diaphragm control. By pulling this ring back slightly, any lens opening may be preset. You may then focus with the lens wide open. When you are ready to shoot, a twist of this ring will stop the lens down to your previously determined opening. 13. Aperture settings. 14. Contacts for electronic flash units. A special connecting cord must be used. 15. Knob to open camera back. 16. Carl Zeiss Biotar f/2 or Tessar f/2.8 recessed

in lightweight metal bayonet mount. 17. Rewind knob. 18. Flashbulb synchronization contacts. Either the Exakta unit or a special connecting cord to other units must be used. 19. Eyelet for neck strap (one on each end of camera). Directly behind arrowhead is top of pin which, when withdrawn, allows camera back to be removed completely. 20. Camera loading indicator shows revolving cross in small cutout when film is winding properly. 21. Focusing magnifier in position. 22. Rear cutout for sportsfinder. 23. Viewfinder release button. By pressing it, the viewfinder hood springs into position. 24. Film knife. You can cut film if you wish to develop frames you have already shot, or you can cut film after last exposure thus eliminating rewinding (see page 67). 25. Handle of knife blade. 26. Tripod bushing. 27. Cloth focal plane shutter. 28. One-piece camera body casting. 29. Sprocket drive coupled with winding mechanism. 30. Take up spool which can be removed for cartridge to cartridge feed. 31. Rewind lever which must be pulled up while rewinding. This need not be used if cartridge to cartridge feed is employed.

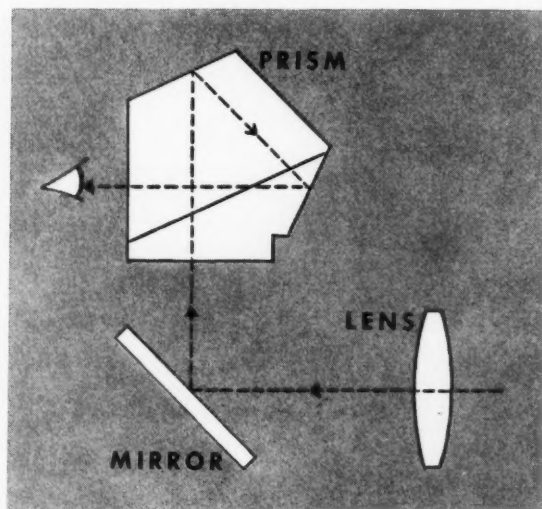
PHOTOS, PAGES 62 TO 65, BENN MITCHELL; PAGE 66, HERBERT KEPPLER



THE EXAKTA FINDERS: HOW THE PENTA PRISM ALLOWS YOU TO SEE THE ENTIRE SCENE LIFE SIZE.



The Exakta Penta Prism eye-level prismatic viewfinder, *above*, is instantly interchangeable with the waist-level finder which comes with the camera. After light enters the camera lens, *below*, it hits a mirror placed at a 45 degree angle to the film plane. The light image is then reflected to the Penta Prism. As the image bounces and is reflected off the top and front of the prism, it is enlarged, corrected right to left, and reflected to the eye for focusing and for viewing.



Most 35mm cameras incorporating coupled focusing devices to set the camera-to-subject distances employ rangefinders. You peer through a small peephole and see a small, framed image. When the image is out of focus, the top half of the image is not aligned with the bottom, or you see a double image depending upon the design. By aligning the top with the bottom, or bringing the two images together, the camera is focused. When using other than the standard camera lens, you generally need accessory viewfinders to attach to the camera.

The Exakta, on the other hand, is a reflex camera. A mirror inside the camera body reflects the image formed by the lens onto a ground glass in the hood where it is brought into critical sharpness by focusing the lens. At the moment the shutter release is pressed, the mirror swings out of the way and the focal plane shutter exposes the film. The advantages of this system are numerous. Since you focus and view through the lens, there is no parallax problem. The viewfinder sees the same framing as the picture-taking lens. No accessory viewfinders are necessary if you change to long-focal-length or wide-angle lenses, or do close-ups with supplementary lenses or extension tubes. You always focus with and view the exact image that the negative will record.

The Exakta VX camera allows you to view and focus through the lens by means of two distinctly different types of optical systems which are interchangeable. The camera is equipped with a waist-level finder (pages 62 and 63) when it is bought. This finder has two distinct faults. First, like all waist-level reflex cameras, the image is reversed as in a mirror. This is especially annoying when following action in the viewfinder. Secondly, since the Exakta is a 35mm double-frame camera, the ground-glass, although quite brilliant, is only 1 x 1½ in. This makes accurate focusing difficult and only a little less so if the magnifier above the ground glass is used.

The Penta Prism eye-level prismatic viewfinder, described at *left, below*, more than solves these problems, however. It not only shows you the image without reversing it, but enlarges what you see to an amazing degree. Let's look at the chart, *right*, to see how viewing and focusing through it differs from using a standard ground glass on a 2¼ x 2¼ reflex, or a rangefinder on a 35mm camera. In the left-hand column is a child's block, which in actual measurement is 1½ in. high. At 3 ft., this block looks about the size you see in the left-hand column.

If you are using a 2¼ x 2¼ reflex camera with a 75mm lens, the image of this block on the ground glass will appear exactly as is shown in the top of the second column. The image is much smaller than the block would appear to the naked eye. It is also reversed.

With a conventional single-window rangefinder-viewfinder 35mm camera equipped with a standard 50mm lens (*middle row*), you will see an image much smaller than the block appears to the naked eye.

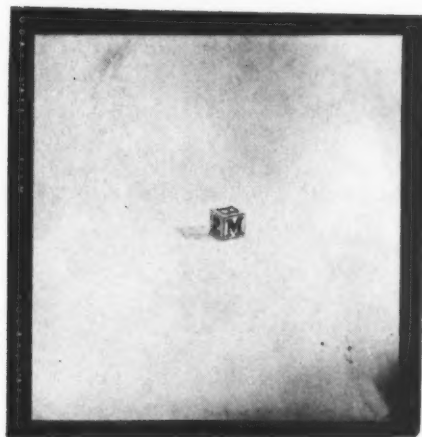
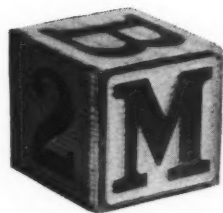
Looking through the large rectangular window at the rear of the Exakta VX Penta Prism, however, the image appears exactly the same size as it does to the naked eye (*bottom row, center*). This applies only when the Exakta VX is fitted with the 58mm Carl Zeiss Biotar f/2 (list price with camera: \$343). The alternate lens, the 50mm Zeiss Tessar f/2.8 (list price with camera: \$269.50),

BLOCK AT 3 FT.

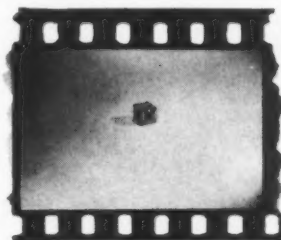
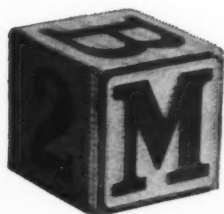
FOCUSING IMAGE

CONTACT PRINT

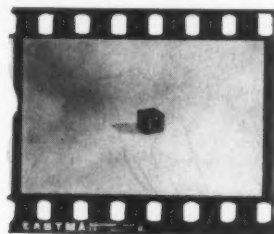
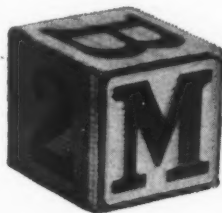
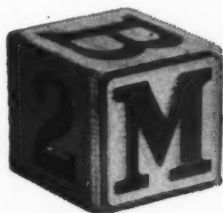
2 1/4 x 2 1/4 REFLEX



35MM RANGEFINDER



EXAKTA VX



shows the image slightly smaller than the Biotar. However, the difference in image size is insignificant.

Since the Penta Prism viewfinder is not only for focusing but also for composing, the effect of seeing the entire frame the same size as it appears to the naked eye is almost unbelievable at first. It's rather like viewing a brilliantly lit store window from across the street at night.

The Penta Prism fitted to the Exakta with either lens has great advantages. First, the image to be focused upon is comfortably large. With its ample focusing screen, the camera owner will have no trouble composing his photograph and studying the effect of light on the subject. It makes taking candid photographs of people or shooting

action enjoyable since you can watch your subject for expression or peak action through the viewfinder as easily as you could see the subject without the camera. Lastly the image is not reversed as is the case on conventional ground glass viewing screens.

The Penta Prism, unfortunately, is available only as an accessory at \$50 and cannot be bought in place of the standard waist-level viewfinder when the camera is purchased new. MODERN agrees with numerous amateur and professional Exakta users who claim that the Penta Prism is a necessity if the full versatility of the camera is to be exploited. Few of them, it was learned, ever used the waist-level finder again after buying the Penta Prism.



AFTER THREE MONTHS OF EXAKTA TESTS, MODERN REPORTS:

Points you will like

Both the $f/2$ and $f/2.8$ lenses are sufficiently recessed in their mounts to make an additional sunshade unnecessary. The bayonet mounting of the lenses is firm and allows the lenses to be interchanged quickly. Either lens may be focused as close as 18 in. to the subject without any supplementary equipment (*see photo, left*).

The preset diaphragm allows you to focus the Exakta wide open and shut down to your predetermined stop by a flick of your wrist just before you snap the picture. Most photographers interviewed did not use this device, however, since they had no trouble in focusing at small stops after a bit of practice.

The Exakta VX body construction is a single casting, which assures stronger construction and a more perfect alignment of the lens with the focal plane than on previous models.

The quality of the $f/2$, 58mm Biotar on MODERN's test Exakta was high. Resolution, even at the edges with the lens wide open, proved unusually good. Other lenses tested on the Exakta, an Angenieux $f/2.5$, 35mm Retrofocus (wide-angle), an $f/1.8$, 90mm P1 (telephoto) of the same manufacture, and a Carl Zeiss $f/4$, 135mm (long focal length) all proved of good quality even when used wide open. The $f/2.5$ Retrofocus was slightly soft at the edges when wide open, but sharpened satisfactorily when closed to $f/3.5$. (For lens tests carried out by MODERN, see *Simple Ways to Test Your Lens*, September issue.) The camera's construction allows cartridge to cartridge feed, eliminating rewinding. A knife built into the body cuts the film after the last exposure. You may also cut portions of used film for developing before the entire roll is finished. All operations can be carried out in daylight using standard 35mm cartridges.

The winding mechanism is operated by a lever allowing extremely rapid film advance and shutter wind. The reflex mirror remains in the up position until the shutter is wound. Forgetting to wind the shutter and film is almost impossible. You can't look through the viewfinder until you do.

The rapid interchangeability of the Penta Prism and the waist-level viewfinders enabled the camera to be held above the head to shoot over crowds. Also, to be used in small spaces at waist level where it was impossible to view the scene while keeping the eye behind the camera as was necessary when using the Penta Prism.

Additional lenses and accessories for the Exakta seem endless in number and surprisingly inexpensive when compared to those available for other cameras in this price bracket. The reflex principle of the Exakta made unnecessary many accessories which are a necessity on other cameras for copying or using long or short focal length lenses. Because of the reflex design, the camera has proved excellent for specialized work in the medical, dental, surgical, microscopical and astronomical fields. Equipment is readily available to adapt the camera to such uses.

Points you may not like

More care must be taken with the Exakta than other 35mm cameras. Dust and lint frequently get into the Penta Prism housing and fingerprints get on the bottom of the ground glass. Cleaning is relatively simple, however, since the bottom element of the housing is easily removed. The reflex mirror is extremely delicate since it is front-surface silvered. It must never be touched when changing lenses, or viewfinders.

Focusing at night for flash was difficult with the $f/2$ lens and would be more so with the $f/2.8$ which transmits less light. Distance often has to be estimated and set by hand on dark objects at night.

When opening the camera back after rewinding film, the take-up spool is apt to fall out unless the camera is held parallel to the ground or upside down. The tripod socket accommodates European threads. An adapter bushing must be used for American tripods.

The camera is bulky by usual 35mm standards because of its reflex construction (pages 62 and 63 show it in actual size). It is of moderate weight (slightly over 2 lbs.). Its bulkiness makes it slightly difficult to handle at eye level. The shutter release is placed for left-hand operation instead of the more customary right.

When slow speeds are to be used, it is necessary to wind the slow speed dial as well as the standard wind lever, slowing down camera operations.

Since the Exakta VX permits viewing and focusing through the camera's taking lens, the use of filters causes the entire scene to become yellow, green, pink or red, depending on the color and strength of filter used.

Although the camera produces negatives sharp to the edges, the Penta Prism viewing image is not sharp to the edges. Focusing must be done in the finder's central area.

◁ Informal portrait of Victor Keppler taken during MODERN's tests with Exakta VX, $f/8$, $1/50$, Ferrania Superpanero S2 film (equivalent to Super-XX) developed in Promicrol. Camera—subject distance was 18 in. Inset shows contact print.

IT'S NEW ANSCO'S COLOR DUPLICATING FILM

**Now you can get duplicates, enlarged transparencies, that
match or better the quality of your color slides.**

EXCITING new possibilities for color photographers have been opened up by a new color duplicating film. With proper handling, it matches closely the color quality of the original slide, and in many cases it can deliver a duplicate or enlargement that looks better than the original.

Every color photographer, whether amateur or pro, has at some time or other wanted to get duplicates or enlargements made from some particularly attractive color slide. Slide-duplicating services have been available. It has been possible in the past to get enlarged transparencies made from small ones, and to reduce to 2 x 2 slide size larger original transparencies. The results ranged from satisfactory to downright horrible, depending on who did the work, the colors in the original transparency, and most important of all, how much the photographer was willing to pay for the job. For there is a lot more to making a color duplicate by conventional methods than just photographing the original color slide on a piece of tungsten type color film. To control color and contrast in the dupes it is necessary to make black-and-white negatives of the originals and to use these as masks for the originals during the duplicating process. The task of making perfect masks, and of keeping them in exact register with the originals during the work, requires a very high order of skill and experience.

The new color-duplicating film was introduced by Ansco last year and was designated Type "638." It is a self-masking film; thus the laborious steps connected with masking have been eliminated. Obviously, no color film can "duplicate" the colors in a transparency in the sense of making an exact copy. However, careful experiments and much practical experience have shown Type "638" to be a remarkably successful product, when properly handled.

Compared to the regular tungsten type films usually used for duplication it has a longer exposure scale and a wide density range; it produces softer gradations. Color reproduction is reasonably faithful. Except for requiring about twice the exposure needed for Ansco Printon, the new film is handled in the same manner as Printon and is processed in the same solutions.

Aside from the normal desire of photographers to duplicate a slide for family or friends, the moderate cost (about \$7.50 for an 8 x 10) and remarkable properties of the new film make possible many new uses.

The photographer using 35mm film can submit larger sized transparencies to his client, thus overcoming many objections on the part of engravers, art directors and so forth. All the pictures on the opposite page and on page 52 were originally 35mm slides. The engravings were made directly from duplicates enlarged to the exact size desired. Color slides in which the color is off balance (moderate over-all bluish or yellowish tint, for example) can be color corrected when printing duplicates. If the originals are somewhat underexposed it may be possible to gain a full stop in speed. This is done by overprinting the duplicate to compensate for underexposure. Of course, this (*Continued on page 102*)



HERBERT JEROME FLATOW

Bettina Edwards' smile was caught with Leica, 90mm lens. Type A Kodachrome, daylight filter, 1/60, f/6.3.

JOHN WOLBARST



The originals of these pictures were 35mm slides. Ira R. Kohlman of Pavelle Color, Inc. enlarged them on duplicating film to their present sizes. The engraver made his plates directly from the dupes. For more examples of successful Kohlman duplicates made on the new Ansco film, turn to the article *Fall Color* on page 52.

Gulls playing about steamer's flagstaff in brilliant noon light were stopped at 1/500 sec., f/4. Below: Brand-new gull in Martha's Vineyard sanctuary; 1/100, f/6.3. Leica, Elmar 50mm lens, UV filter, Daylight Kodachrome.



JOHN WOLBARST



Taken with a 4x5 Linhof Technika, 8¼-in. Commercial Ektar lens, flood lighting, Ektachrome Type B film, f/16, 1/2 sec.

by JACQUELYN JUDGE

PETER BASCH'S GLAMOUR PORTRAITS

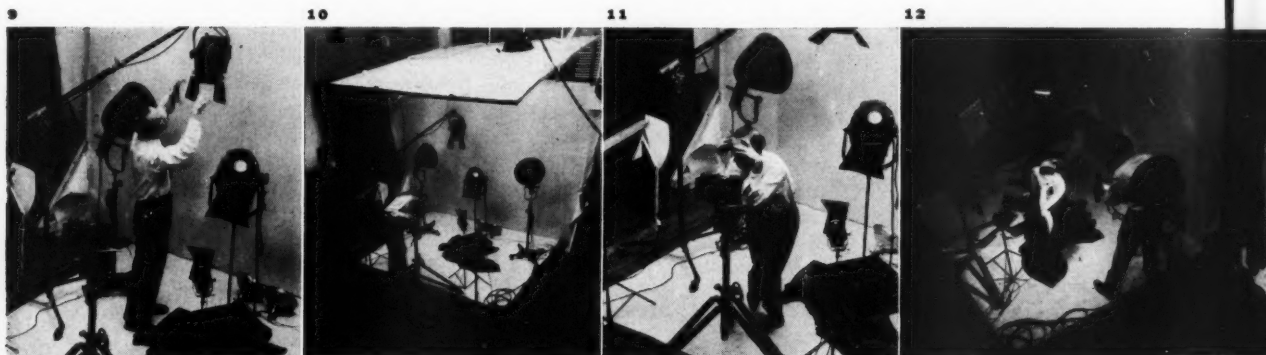
Although Webster's Unabridged gives a first definition of glamour which reads: "Magic; a spell or charm, as one which deceives the sight," photographer Peter Basch would not agree that he was in the business of "deceiving the sight." He might say that he "intrigues the sight"—for a viewer's eyes do not lightly skip over a portrait of a female taken by Peter Basch. Readers of MODERN will remember Basch as a photographer of the nude (See MODERN, Jan., 1951; April, 1952)—but the greater part of his scrapbooks are concerned with beauty pages from *McCall's*, *The Woman's Home Companion*, with ads for Helena Rubinstein, Coty, Charles of the Ritz, with editorial pages from *Harper's Bazaar*, with publicity portraits of movie stars—in short, with the faces of some of the world's most glamorous women. One of the intriguing qualities found in this collection is the wide range of approach which Basch shows in his work. A quick look through these twelve pages will give you a fair sample of his efforts—and will also demonstrate that he is not a "gimmick" photographer. He does not depend upon a particular style of composition, lighting, skin texture to sell his pictures. Basch admits that this lack of "style" offers its problems. There is no such thing as a "Basch" portrait in the sense that there is a "Karsh" or a "Halsman." Basch has no visual trademarks. On the other hand, he does not have to try to strait-jacket the women before his camera into formulations of his style. He approaches each sitting with complete freedom: "I have no preconceived notion. The model and the moment dictate the picture. When I first look at a woman, I know that here, in this face now before me, are unlimited possibilities. I try to find some other aspects in the model than the obvious ones. Something which hasn't been brought down to a formula. I try to create a photograph which because of its emotional sincerity will become the subject's own favorite." Basch finds that this ideal is often hard to reach when he is fulfilling an assignment. "American portraiture is marked by smiles, backgrounds, contrasts. Smiles must be broad because, as everyone knows, all glamour girls are always happy. Backgrounds must be simple or newspaper editors will throw the pictures out. And the degree of contrast is dictated by the engravers! No wonder we can't find glamorous women today like Dietrich and Garbo, who were first introduced by superior still portraits. There is no room in our assembly line school of portraiture for the discovery of such individual personalities. About the only differences in our portraits is in the size of the bosoms displayed with the smiles. Pre-war European portraiture of women was marked by its quality of wonder. You always had the feeling that here was a unique quality which this woman possessed, and the goal of the portraitist was to show that quality. This is the goal I strive for in my portraits of women and it is not a goal attained by expensive equipment. It is reached by regarding each woman and each sitting as an individual problem. Never make up your mind ahead of time what the portrait will be like. Wait for the moment and the girl to help you. I will try to show you what I mean by demonstrating step-by-step how I worked on a portrait." (Please turn page.)



PETER BASCH AT WORK: HE PHOTOGRAPHS MODEL JUNIOR JACKSON



As model Junior Jackson applies her makeup, Peter Basch watches her closely. He doesn't care for much makeup, says that an overuse will make face too masklike (1). He notices how her hair falls across her forehead and tries some rearranging (2). He suggests the use of more eye pencil and shadow to emphasize size of eyes (3). Basch says eyes are for expression, lips for sensuousness. He then begins to build set. First step (4) is placing velvet throw over wooden boxes for seat.

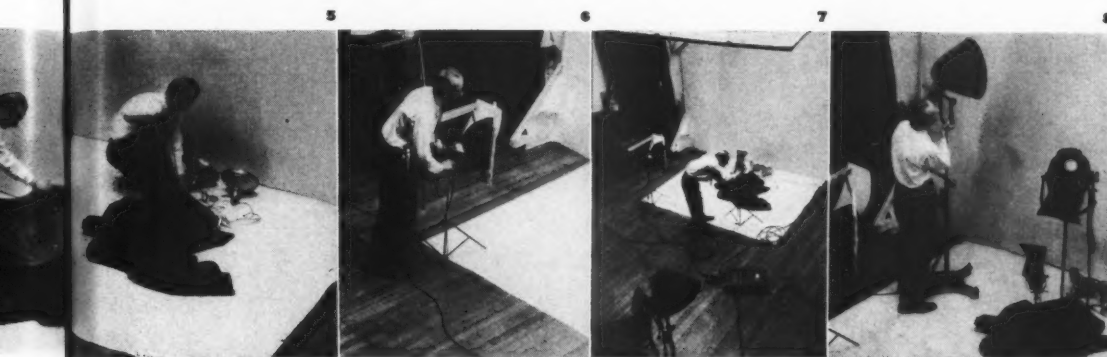


Final preliminary light is a 750-watt Bardwell-McAlister spot on a boom (9). Then Basch brings in the camera—a 4x5 Linhof Technika with an 8¼-in. Commercial Ektar lens (10). Film holders loaded with Super Panchro Press B are on a wooden horse (not shown) near the camera. First light to be turned on is the boom. Reason: it gives general, overall idea of lighting, doesn't hit model in eye. Next he puts on Dinky Inkie for fill, and then (12), 750-watt spot.



He likes hairdo, but not lighting (16), so he turns out all lights and starts afresh (17) with boom light, building new combinations. He works in fill-in lights (18, 19) which kill harsh shadows caused by boom light. (Remember that fill-ins eliminate skin blemishes which are pointed up by strong single key light sources, be they overhead, center or side angled.)

FOR MODERN PHOTOGRAPHY



Then (5) Basch places two No. 2 photofloods in simple reflectors in center rear for back lighting, if needed. Next (6) a No. 4 (1000-watt) photoflood, with homemade bedsheet diffuser, which he may use for a key light. Then he readies a Dinky Inkie (7) to be placed right, center back. Two large 1500-watt open floods are placed on either side at the back, and a 750-watt Bardwell & McAlister spot is placed slightly above the Dinky Inkie (8). All lights are controlled from spider box.



Basch studies pose on ground glass (13) and decides severe hairline is bad. He believes in using hair and eyes imaginatively since you cannot change shape of nose or head. He asks model to fluff out hair (14), approves effect. He gives new coiffure a final pat (15) and then steps behind camera to check ground glass image.



Basch works rapidly, takes many pictures at a sitting. He feels that his best pictures come at the end of a session when model feels job is almost done and is relaxed. He talks to model continuously to evoke expressions. Sample sentences from this sitting with Junior Jackson: "Don't move, dear (20). Throw your eyes up. Perfect. Exactly. Lips moist, slightly open, a little more sensuous. Very pretty. Forget it (21). (He had just snapped picture.) Lower your left shoulder, I LOVE IT. More of everything. From the heart. Flirt with me, darling—more, more, aahh." (22-23).





DON'T GET STUCK IN A RUT says Basch. If you find that all your portraits have the same kind of lighting, the same contrast, the same sharpness or diffusion, watch out! You aren't giving yourself or your subject the proper attention. Last spring Basch did a checkup on his own work and discovered that for months he had been following one pattern religiously. His portraits had been vertical in format, he had used high key backgrounds almost exclusively, portions of the picture had been needle sharp. The photograph to the left is typical of this period of his work. (It was made with a 4x5 Speed Graphic, 8¼-in. Commercial Ektar lens, f/11 at 1/5 sec., studio lighting. Basch had focused sharply on the eyes—the feature he wanted to emphasize.) Desiring to change the style he had unconsciously been fashioning, Basch began the experiments which appear on this page. He started by using a black background and very few lights (1). Since he was doing the job without commercial restrictions, he let his imagination run freely. He ignored the model's hair completely for the sake of emphasizing a musing, mysterious expression in the eyes and face. He used a horizontal format, with a large amount of black area, which isolated the dreamlike mood of the subject's expression. He worked his lighting to the mood, not forcing a mood upon the model but allowing the situation to dictate mood. For his second experiment he cut down the contrast between background and subject, ignoring completely the excessive contrast needed for newspaper reproduction. He was after a portrait, not a reproduction (2). "What we should strive for is a living representation of a woman," says Basch. "Although this portrait (3) is commercially wrong—one eye fades into a shadow—I like it. In everyday (and night) life we often see women in light like this." Further, Basch didn't want to emphasize just one feature. He was after an overall effect.

So, he threw the lens slightly out of focus to get a diffused effect. (This trick will also reduce the problem of negative retouching.) "I don't like the 'every pore' school of portraiture when it is applied to women. Women, after all, are after an illusion of perfection, and that is what men are after in women, too. So, let's give it to them—and let the men have the lines, and roughness." This particular model has beautiful skin, however, so Basch did one fairly sharp, closely cropped profile shot (4) which he regards symbolic of the special masklike beauty this woman possesses. "Search for your model's special quality—and work to express that," he says. The final portrait and the one which pleases Basch the most—is horizontal, diffused, low in contrast and emphasizes the elegance found in the line of a long neck—the grace of a high-bred beauty. It's on the next two pages.

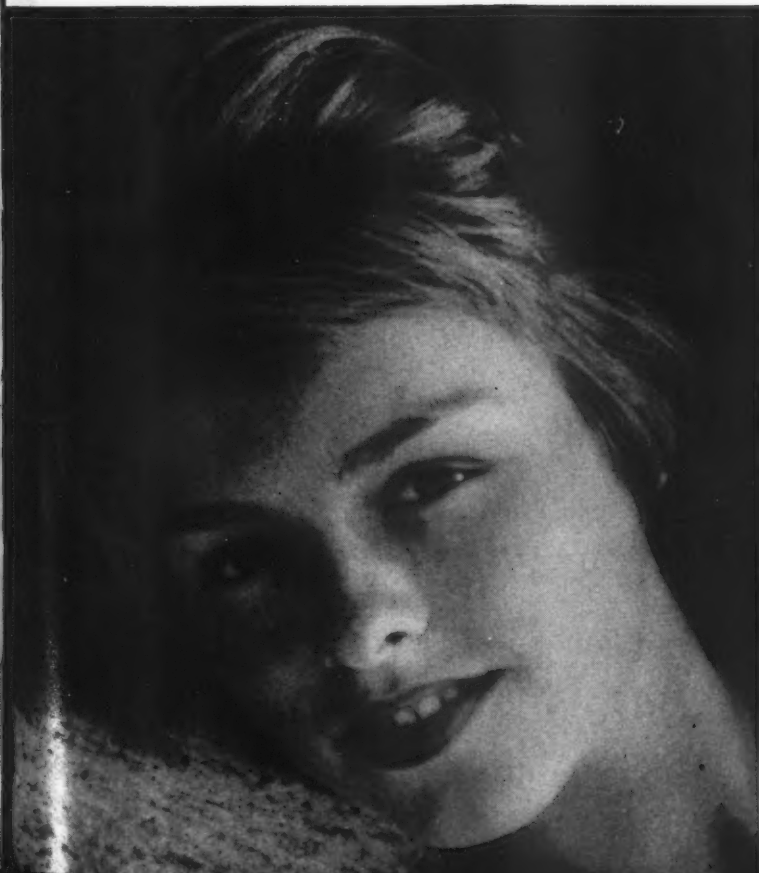






HERE ARE SOME TRICKS which you can apply—tricks that all glamour photographers use daily, hints that anyone can follow whether his equipment is expensive or not. Basch used a Contax for the portrait of Madeleine LeBeau *top left* taken in Hollywood in 1944. Although he was photographing a beauty, even beauties are not always perfect—and his subject's face (take a second look) is quite broad. The placement of the hands as a narrowing triangle gives the illusion of greater length to the head. This is a technique used often today in portraiture. (See "Is Good Technique Dying Out?," *MODERN*, Mar., 1952, pgs. 70, and 71.) The fact that Basch was using a 35mm camera, meant that his negative was too small for extensive retouching—so he had to reach for an overall diffused effect. You can get this same effect, if your model does not have perfect skin, by placing a diffusion screen over the enlarging lens. You could also throw the lens slightly out of focus as you are taking the picture. If you want to get a high key effect similar to the one *above right*, you can do so by using a normal negative and a couple of printing tricks. Remember that you are after mostly whites and greys, few blacks. So, underexpose during enlarging. If you want to add a diffused effect to your print, move a piece of tissue paper around right under your enlarging lens or place it directly over the enlarging paper itself. Basch used his light areas quite effectively in this portrait—and by judicious cropping emphasized the eyes upon which the effectiveness of the picture depends. The studio lights are reflected in the pupils of the eye and give two light spots which draw your attention again and again to that part of the picture. Basch does not generally believe in using props in the sense of candelabra or plaster statues. "I have discovered that most inanimate objects tend to overpower the subject. And in portraiture, you must be after the subject to the detriment of the background." In the outdoor portrait *right* you can see no recognizable object in the background, though the outdoors is vaguely suggested. This photograph was taken with a Rolleiflex in bright shade. One caution when using a similar camera: Don't get closer than five feet to the subject. Your lens may cause an unpleasant distortion if you do. And your negative is large enough for cropping to a closeup effect like this anyhow. One more hint: Your lady's looks may actually be enhanced by a casual hairdo which breaks across the forehead.

WHERE IS THE REST of my face? might be a question from both models, *right*. As a matter of fact, the girl at the *top* did ask it. And Basch's reply was that he had told his story by letting a portion of the face do the job for the whole. He focused on the lips and the sad eyes—even the nose is slightly, though not distractingly out of focus. The other model, movie actress Jane Greer, has even less of a face. If you want to try for a similar effect, here's how: First, look for a really contrasty negative. Develop your print in an extremely dilute solution. Just as the image begins to appear, take out print and bathe briefly in water. Then, dip a small wad of cotton in a more concentrated developing solution and go over those portions of the image which you wish to intensify. With another wad of cotton dipped in potassium ferricyanide you can lighten undesired sections. Turn page for full-size pictures.



FOR NOTES ON BASCH'S EQUIPMENT
AND DARKROOM TECHNIQUE, SEE PAGE 99.





what makes a prize winning stereo slide?

by **BART BROOKS**

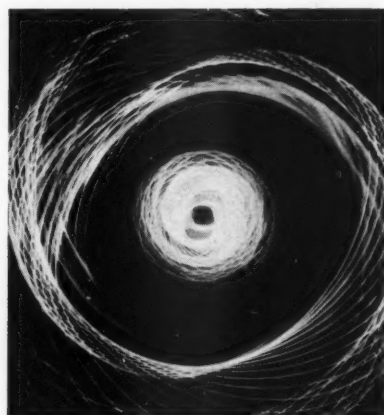
DIR., STEREO-GRAPHIC LABS, INC.

EDITOR'S NOTE: *This year the Photographic Society of America's convention held in New York City presented not only its first stereo slide exhibition, but also the first nation-wide competition of stereo slides to be held anywhere in the world. The judges who selected the hundred-odd stereo slides finally accepted for exhibition were J. A. Norling, stereo engineer and producer of a three-dimensional moving picture for Chrysler Corp.; Paul Wolf, a noted exhibitor and judge of color slides, and Bart Brooks, Director of Stereo-Graphic Labs. Inc. While the black-and-white reproductions shown here cannot do justice to the original slides which depend so much upon color and three-dimensional qualities for their success, they will identify the winning slides Bart Brooks has selected from the PSA exhibition for analysis.*

1. Double Doodle, by William C. Day, Springfield, Ohio. Photographers working with ordinary two-dimensional equipment have photographed colored light patterns for years (see *Pendulum Patterns*, Nov., 1949 issue of *MODERN*), but it remains for stereo to present a view of the inside of a truncated cone of brilliant red, green, and white spirals leading deep into the center pattern which is likewise rendered in stereo. Two visual elements, stereo depth and vivid colors, coupled with the use of imagination and patience, were what won this slide a spot in the "Accepted" stack.

2. The Weaver, by Henry Crowell, Winnetka, Ill. This is the sort of genre picture that should encourage each of us, wherever we may live or visit, to photograph life as we find it. The simplest task of daily living, commonplace as it may seem to us, is likely to be of absorbing interest to others in different localities. In this instance, stereo in color has added extra life to a slide that would be top-flight competitive material even in planar photography.

3. Waiting for High Tide, Inchon, Korea, by Henry D. Bowman, New York City (Highest Possible Award Winner). Stereographically, from the wisp of cigarette smoke in the immediate center foreground, to the group of G.I.'s (*Continued on page 116*)



1. Double Doodle. Study of light patterns by Wm. Day, Springfield, O.



5. Flanger Leaving Truckee, by Dr. Leo Barusch, Roseville, California.



9. Living Portrait, double exposure by Stanley Park, Chicago, Illinois.



2. *The Weaver*, by Henry Crowell, Winnetka, Illinois.



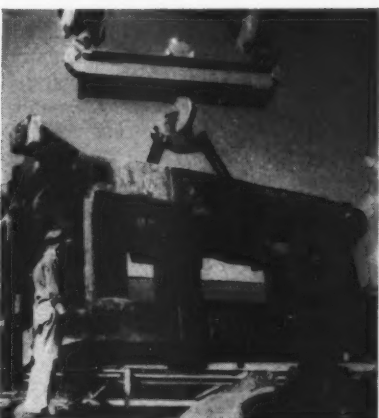
3. *Waiting For High Tide, Inchon, Korea.* HPA winner by Henry D. Bowman, N. Y.



4. *Bow River Rainbow*, a western landscape by William Foulks, Chicago, Ill.



6. *Dandelion Head*, Fred Wiggins, Jr., Park Ridge, Ill.



7. *Going Up*, a dramatic industrial stereo. National Machinery Co., Tiffin, Ohio.



8. *B.O.Q., Yong Dung 'Po*, a study in stereo perspective, Henry Bowman, N. Y.



10. *Canyon Cottonwood*, by Conrad Hodnik, Chicago, Ill.



11. *Fog At Sunset*, a picturesque seascape by H. C. Crowell of Winnetka, Illinois.



12. *North Branch, Chicago River*, winter landscape by Fred T. Wiggins, Chicago.

"I tried it myself"



THIRD PRIZE \$10. Tom Brodwater of Orlando, Fla., bagged a prize with this black-and-white print made from a color transparency. His Rolleicord was loaded with Ansco Color Film, Daylight Type, and exposure was 1/50 at f/8.

MODERN PHOTOGRAPHY'S MONTHLY CONTEST

FIRST PRIZE \$25

SECOND PRIZE \$15

THIRD PRIZES \$10

BESIDES taking Fall and Winter pictures, why not look through those negatives you shot last Summer and never printed? You may have a prize-winner tucked away in a drawer. Any kind of black-and-white print can win, and any reader is welcome to submit as many prints at a time as he wishes.

If you can provide a new "twist" to human-interest shots, action pictures, photos of babies, girls, pets—or come up with an unusual pictorial—you have a good chance of winning one of MODERN's five monthly prizes. While these subjects appear frequently as winners, there is no limitation on subject matter.

Remember to put your name and address, as well as all technical data on exposure and lighting, on the back of each print. All prints submitted for "I Tried It Myself" are considered for possible use elsewhere in the magazine. If you want prints we cannot use returned, they *must* be accompanied by return postage. Address all prints to: Columns Editor, MODERN PHOTOGRAPHY, 251 Fourth Avenue, New York 10, New York.



THIRD PRIZE \$10. Because the woman's face was in shadow, Kathryn S. Morehouse of San Rafael, Cal., aimed her Rollei so the white coral road of Okinawa would act as a reflector. She shot at f/16 and 1/100 on Plus-X film.



\$25 FIRST PRIZE this month goes to Cornelius Hogenbirk of East Orange, N. J., for his striking shot of a Jersey fishing boat. Armed with a $2\frac{1}{4} \times 3\frac{3}{4}$ Century Graphic, a K-2 filter and Plus-X film, Hogenbirk waited till the boat was almost at the shore—but still riding the breakers—then shot at $1/250$ and $f/8$. Clouds were printed in.



SECOND PRIZE \$15. It pays to wait for just that moment. Fred S. Frater of Coatesville, Pa., proves the point with this multiple flash shot. Using a Speed Graphic, Frater shot at $f/16$ and $1/100$ on Super XX film.



THIRD PRIZE \$10. Here's a new "twist" to an old theme. William Jerig of Corona, N. Y., caught this ballet-like picture of his daughter at the beach with a Rolleiflex, on Plus-X film. Exposure was $1/500$ second at $f/16$.

All about 4 Great Miniatures

(Including the brand-new Kodak Retinette Camera)

Here's Kodak's newest—the Retinette Camera. Look at it! It has the unmistakable Continental style, plus obviously beautiful workmanship. Heft it! It's heavy enough for steady hand-held shots, light enough to ride on a strap over your shoulder all day and make you happy to have it along.

You'll like the fact that the settings are easy to see and adjust . . . controls handily grouped. Good camera for sports coverage!

A fine Schneider Reomar *f*/4.5 Lens, a wide range of shutter speeds—from one second to one three-hundredth of a second, including delayed action—add to its picture-taking versatility. It also has accurate built-in synchronization for M and F flash lamps and electronic flash equipment.

It's a really durable travelling companion. The body of the Retinette is made of die-cast aluminum alloy covered with pin-grain leather. A coupled film advance provides automatic film stop, counter, and double-exposure prevention. Plunger-type body shutter release also adds to picture-taking steadiness. Use Kodak 135 film—20- or 36-exposure magazines—black-and-white or Kodachrome. The price . . . \$59.50.



Kodak Retina Ila Camera. A top-quality precision miniature. Beautiful, too. It gives you a fast Schneider Retina Xenon *f*/2.0 Lens that doubles your color picture opportunities. It gives you fast action in color or lets you work easily in subdued light.

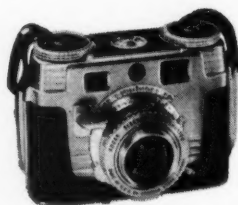
It gives you a film advance lever for fast action, for sequence shots, or to take advantage of fleeting picture opportunities. A flick of the thumb advances the film and positions it, re-sets the exposure counter, cocks the shutter and the synchronizer, leaves you ready for the next shot.

It gives you a combined range finder and

view finder for greater picture-taking convenience.

It gives you a new 1/500 Synchro-Compur shutter, providing nine speeds from 1 to 1/500 second and with built-in flash synchronization for Class M or F lamps or for electronic flash equipment.

As rugged as they come, the Retina Ila is built of die-cast aluminum alloy with pin-grain leather covering. Closes when not in use so that cover protects lens and shutter. Takes Kodak 135 film—black-and-white or Kodachrome—20- or 36-exposure. Price, \$164.10.



Kodak Signet 35 Camera. Why should camera connoisseurs be so amazed at the Signet's unexcelled performance—the sharpness, brilliance, and quality it delivers? After all, that's what you expect from a Kodak Ektar *f*/3.5 Luminized Lens, in a truly superb shutter, on the best focusing mount ever designed.

The amazing thing is not the Signet's top-quality performance, but its budget-low price—less than \$100 for a true precision miniature!

Kodak Ektar lenses, as you well know, are unsurpassed. The Signet's Kodak Synchro 300 Shutter lives up to Ektar quality—gives you uniform release rate, a quick opening-closing rate for maximum efficiency, and reliable syn-

chronization for all Class M lamps up to 1/300 second.

And that Signet lens mount! It rides on 50 ball bearings, for *exact* alignment and *perfect* smoothness . . . and the focusing helix is held to a lateral play of .001-inch or less!

That precision of detail is maintained all through the Signet—through the convenient combined range-and-view finder, the film transport that's so smooth you advance film with a flick of the thumb, the other features that make your Signet a joy to use. Accepts No. 135 Kodak black-and-white and Kodachrome Film, 20- or 36-exposure. Only \$92.50.



Kodak Pony 135 Camera. Here's a thrifty teammate for any beginner's photographic ambitions, and an ideal "second camera" for the expert.

You'll like the simplicity of its modern design, matched by its simplicity of operation.

You'll like the sharp, clear pictures—black-and-white or color—provided by the Kodak Anaston *f*/4.5 Luminized Lens. You'll also like

the Kodak Flash 200 Shutter with built-in synchronization, the body shutter release, simplified exposure settings marked in red, and automatic film stop and counter. Takes Kodak 135 Film, black-and-white or Kodachrome—20- or 36-exposure. Price, \$35.75. Kodak Pony 828 Camera is similar in design; takes 8-exposure Kodak 828 Film, black-and-white, Kodachrome, and Kodacolor. Price, \$31.15.

... and KODAK Flash Equipment

Flexible, Reliable, Handsome, and Economical

KODAK EKTALUX FLASH EQUIPMENT

Here's real professional flash—for single-lamp shots, on the camera, or off . . . for multiple-lamp set-ups . . . for long extension flash work . . . for remote control . . . for trim compactness and pleasant portability . . . and, above all, for reliable response every time you press the button!

The Kodak Ektalux Flashholder is a high-energy, battery-condenser unit. One tiny battery, 22½ volts, powers one to three lamps; two batteries, tucked away in that firm "saw-grip" handle, will kick off seven lamps, spread out over 120 feet of extension cable. Batteries last over a year—thousands of flashes—and the dependable Ektalux condenser circuit assures accurate timing right up to the limit of battery life.



The Kodak Ektalux Flashholder works directly with any shutter that has built-in flash contacts; with Standard Bracket and 15-inch bayonet-connector cord, it is \$29.75. Kodak Ektalux Extension Units (at left), complete with 20-foot cord, \$12.40. For non-flash shutters, Kodak Ektalux Solenoid, \$15.40, and Kodak Ektalux Synchro-Switch, \$6.20.



KODAK STANDARD FLASHHOLDER

Here is dependable flash for any internally synchronized camera at a new low price.

NEW design—Sturdy plastic battery case is designed for holding; shaped to provide a secure comfortable grip, to add a note of smartness.

NEW bracket of the U-beam type is unusually strong and well made, tapped for either right- or left-hand use, and adaptable to any camera with a tripod socket. Rubber gripping cushion holds camera securely, prevents marring, is inlaid in bracket and riveted in place.

NEW mounting between flashholder and bracket permits quick and easy removal of flashholder for off-camera lighting. Support on bracket is toothed with matching teeth on flashholder screw

attachment so that flashholder can be angled to match any camera or taking distance, and locked securely in place.

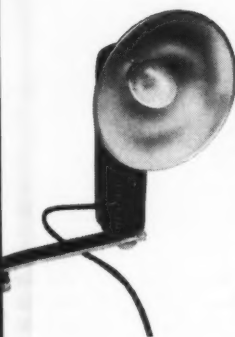
NEW rugged socket accepts lamps easily and holds them.

NEW heavy-duty ejector spring kicks out used lamps at a touch of the ejector button.

NEW "self-shorting" extension input . . . no need to bother with "shorting plugs."

NEW low price, \$8.25.

Takes two standard "C" batteries or Kodak B-C Flashpack. Has exposure decal on reflector, keeping all exposure data right where it's most convenient.



Kodak B-C Flashpack converts the Kodak Standard Flashholder—or any flashholder which takes two standard "C" cells—to a modern, high-energy battery-condenser outfit. Peak energy is delivered every time throughout battery life; no gradual weakening, no lagging of ignition

from weak batteries. Provides sufficient power to fire several extension units at the same time. Takes one 22½-volt battery. Complete unit with battery inserted slides into your present flashholder; no alterations needed. Price, without battery, only \$2.95.

Prices include Federal Tax where applicable and are subject to change without notice.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

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**GIVE YOUR DARKROOM A
NEW LEASE ON LIFE WITH**

Kodak Darkroom Equipment



This is the season when you can really begin to enjoy your darkroom. But this season or any season, you'll heighten that enjoyment with these Kodak Darkroom Aids.

KODAK FLUROLITE ENLARGER

First and foremost on any schedule of darkroom purchases is an enlarger, and the first-choice enlarger on anyone's list should be the Kodak Flurolite Enlarger. For this is the enlarger which, since it was introduced, has set new standards of darkroom performance. Instant starting cold light. Circline fluorescent lamp, in "integrating sphere" lamphouse, provides cool illumination of high actinic quality and excellent visual contrast—gives you easy focusing, ample printing speed, and proper printing contrast; minimizes negative grain, dust, and minor scratches, and eliminates risk of heat damage to valuable negatives.

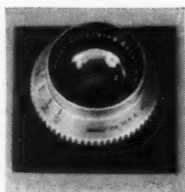
Perspective correction, or deliberate distortion, is easy in any plane with the rotating negative carriers and tilting negative platform. High stability and freedom from vibration are assured by the extra-large, rigid steel pillar.

Ample paper storage space is provided in the light-tight all-steel cabinet base, which also provides rigid double support for the enlarger column.

Convenience and speed of operation are enhanced by the two velvet-smooth hand controls which permit simultaneous elevation and focusing.

Versatility is provided by the long bellows draw, permitting use of lenses of various focal lengths and wide choice of negative carriers in seven sizes up to 2¼ x 3¼ inches. With accessories, enlarger also doubles as a view, copying, slide-making camera, and cine-titrator.

Price, with one Kodak Glassless Negative Carrier, lamp, and 2-inch filter holder, without lens or lens board, \$99.50.

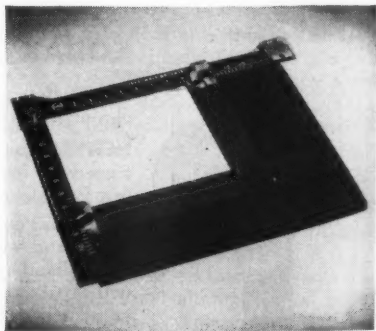


Enlarging Ektar Lenses and Kodak Enlarging Ektanon Lenses. Matched to your enlarger and to your exact requirements, they are available in 2-inch, 3-inch, and 4-inch focal lengths, priced from \$14.00 to \$49.90. For the very finest work, both in color and in black-and-white, and to bring out the full capabilities of your Flurolite enlarger, you will want the Ektar lenses, the finest ob-

To complete your enlarger set-up you will want an enlarging lens and a masking easel. Kodak offers you a wide choice of Kodak

tainable anywhere. Both Ektar and Ektanon lenses are *Lumenized*.

When you start working with your enlarger, you will want a Kodak Masking Easel, 11 x 14, to hold the paper in position. Actually, the Kodak Masking



Easel does far more than that. For use with any vertical enlarger, it handles papers up to 11 x 14 inches and can be adjusted for from ¼- to ¾-inch margins. Paper insertion is easy, sure, and quick because of the specially designed back guide which holds the paper down while it is positioned against the side guide. Masking arms have wide base with spring clamp handles, giving rapid, sure adjustment; they keep things completely on the square. A stand arm holds the mask off the board while paper is being inserted. Warp-proof base with non-slipping felt bottom. Price, \$9.60.

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The
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BULLETIN



Light to work by is most conveniently provided by the new Kodak Two-Way Safelight Lamp. Here is a safelight as versatile as they come. Triangular in shape, it is equipped with a filter on one side and a metal plate on the other. Both can be easily and quickly removed to change filters or to insert filters on both sides for more light. Connect it with an extension cord and set it on a table or bench handy to your work, or insert it directly in a socket in the conventional manner for wall or overhead lighting. An added advantage—the unit can be completely rotated in the socket, to aim the light exactly where you want it, in the concentration you want. Price, \$4.50—complete with one filter and 15-watt lamp.



Beginner or professional, you will be interested in the new book, "Bigger and Better, The Book of Enlarging," by Don Nibbelink, FRPS, APSA. Here is an accurate, compre-

hensive, clear, concise, and up-to-date guide on enlarging, from simple print making to advanced control processes.

This book tells everything that goes into the final print—negatives, papers, solutions, the darkroom . . . and you. It helps you analyze your work from artistic and technical viewpoints. It gives detailed step-by-step instructions for making good pictures better. For the first time, it also describes the new control process, monochrome-dye printing. Eighteen chapters with more than 100 illustrations make this the complete book on enlarging. Price, \$2.95.

When planning and equipping your darkroom see your Kodak dealer.

MATCH PAPER AND NEGATIVE PERFECTLY WITH Kodak Medalist Paper

Kodak Medalist Paper is more than a fine exhibition medium. It is a new *kind* of photographic paper—a unique and winning combination of high speed, uniform speed in all contrast grades, fine tonal quality, broad adaptability to toning, and flexibility in contrast control.

Medalist's flexibility offers a new key to print quality. It enables you to match paper and negative so perfectly that print quality need never be compromised. All Medalist grades, 1 through 4, can be manipulated up or down the contrast scale to meet adjoining grades . . . giving you, in effect, an infinite series of grades.

Furthermore, merely by adjustment of the exposure-development ratio, you can choose freely between soft, normal, and brilliant prints from the same negative—without risking muddiness, fog, or shifts in image tone.

Medalist on direct development yields rich, clear, warm blacks—just a hint warmer than the true neutral blacks of Kodabromide Paper. In Kodak Brown Toner, Medalist tones to a beautiful warm brown. In Kodak Selenium Toner, it yields rich, deep browns. In Kodak Blue Toner, it acquires gray-blue tones.

Several popular surfaces—including glossy F, fine-grained lustre G, and sparkling high-lustre J—and printing grades Nos. 1 through 4.

And it's a high-speed paper, with the same effective printing speed for all four contrast grades.

In brief, it is the most remarkable photographic paper in many years. If you are seeking a finer medium for your work—if you have not yet discovered what Kodak Medalist Paper can do for you—your Kodak dealer is the man to see. See him today.

Prices include Federal Tax where applicable and are subject to change without notice.

EASTMAN KODAK COMPANY
Rochester 4, N. Y.

Kodak



Color Movies now easier, less expensive
than ever with the...

Brownie

Movie Camera, 8mm. only

\$43³⁰



Certainly you won't want to miss movies of colorful autumn foliage... rustling red leaves against a bright blue sky... curling leaf smoke. Treasured, too, for repeated showings in later years will be those unforgettable outdoor and indoor records of the children. *It's a wonderful time of year to add movie making to your picture pleasures.*

Best of all, you can now do it for so little! A Brownie Movie Camera lists at only \$43.30—and it's every ounce a real movie maker. Its precision f/2.7 Lumenized lens is preset so that no focusing is required. A built-in exposure guide tells you where to set the aperture for correct exposure—outdoors, dawn to dusk... indoors, under low-cost floodlights. Simply attach the Brownie to the Kodak Photo-Light Bar, and follow the action simultaneously with lights and camera! All you have to do is aim and shoot. The Brownie's as easy to load as the simplest snapshot camera—takes low-cost rolls of 8mm. Cine-Kodak black-and-white films (\$2.90) or full-color Kodachrome Films (\$3.95). Thirty to forty average-length movie scenes with each loading. And first film cost is last film cost—no additional finishing charges!

Ask your Kodak dealer to show you the Brownie—and the several other fine Kodak movie cameras. Chances are he can arrange for easy payments, if you wish.

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Kodak

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Dr. Cinema Says...

**Get normal perspective by
abnormal optical methods**

We've been all through the popular reasons for using lenses of various focal lengths—normal, wide-angle, and telephoto. In simplest terms, we use these for reaching out for a larger image of a distant subject (telephoto) or getting a lot of stuff into the scene at close range (wide-angle).

But when we vary the lens focal length, what happens to the comparative size of subjects at various distances from the camera? Plenty—and here's where perspective enters your picture.

The shorter the lens focal length, the larger foreground objects will appear in the picture, and vice versa. One example of this is the gag shot, where a reclining subject's feet (toward the camera) appear enormous when a wide-angle lens is used at fairly close range. The opposite effect is observed in those Kentucky Derby newsreel sequences showing the home turn and the stretch. The nags seem to be on a treadmill and fail to get much bigger as you'd expect them to as they come toward the camera.

Now let's see how the thing works in terms of average everyday shooting. For brevity's sake we'll assume that you're using a 16mm outfit with the normal 1-inch lens. In your travels you come upon a picturesque little country church which you want to incorporate in a scenic sequence. Your 1-inch viewfinder shows you that for a normal shot of the church you should stand perhaps 100 ft. away from this building. Just before you shoot you realize that there are a couple of rustic stone gateposts on either side of you. In an effort to inject artistic composition and depth into your sequences, you decide to frame the church between the gateposts. So you move back several feet and take aim again.

But what's happened? Looks now as if the posts have taken over the whole deal, with the church itself being de-emphasized alarmingly. You sashay back and forth, trying to lick the thing, with no success. How are such shots brought off?

Here's how. Step back about twice as far as you were when your 1-inch viewfinder showed a "normal" scene. Then—at this 200-foot distance—you put on the 2-inch telephoto lens. This gives you exactly the same field of view as you had with the 1-inch at 100 ft. But now the gateposts give just the framing effect you wanted, without overpowering the church itself.

The difference in *perspective* afforded by the 2-inch lens had the effect of pushing the gateposts up closer to the church and making them appear smaller in relation to it.

Conversely, if you'd wanted to bring out the massive stonework in the posts, in contrast to the church beyond them, a wide-angle (in this case a 15mm) lens would have been the thing. Or you could have obtained a less exaggerated effect of the same kind with the 1-inch lens, as you originally started to do. I've assumed that what you wanted was a natural appearance—and this had to be achieved by abnormal optical means, simply because a lens cannot have the adaptability of the human eye. The fact is that human three-dimensional vision, with its amazing versatility, gives us normal perspective almost universally. Being human, you sort of figure that a few pieces of glass costing a fair piece of change should be able to do the same thing. But it just ain't so.—THE END

MOVIE-SECTION



Director William Hampton supervises cameraman Paul Meagher during a low key scene. Notice lighting simplicity.



The borrowed Maurer camera was "blimped" in an old trunk to silence its running while sound takes were made.

pro movie on amateur budget

BY WILLIAM WIEGAND

WHEN THE GOTHIC FILM SOCIETY of the University of Michigan was formed three years ago, the members expected to sit comfortably watching significant old films and to discuss them later over coffee. But it didn't happen that way. Gothic found that viewing professional movies was fine but making them was infinitely better.

The plan to make a movie was first expressed by William J. Hampton, 28-year-old student and director of the group.

There were those, of course, who pointed out the usual reasons why the project was risky. With no expectation of financial support beyond the private financial resources of the members and no great experience in motion picture production, the obstacles were evident. Hampton, nevertheless, decided to go ahead. He and a few others selected the story that was to be filmed. Aware of the limitations of the enterprise, the society wanted a story with relatively few characters, few sets, and a different kind of appeal.

The short Kafka story, *Metamorphosis*, seemed to fill the bill perfectly. It had many other merits in addition. Because the story is told entirely from the viewpoint of

the hero who wakes in the morning and finds he has turned into a huge cockroach, it was seen possible to film the entire production from a "bug's eye view." The full experience of the man turned bug as he is persecuted to death by both his family and others could be recorded by using the camera as the instrument of the insect's vision. The normal camera position was therefore no more than 18 in. above the floor, but as the insect crawled about onto a bed, chairs, the walls and the ceiling, the position could change. The technique also obviated the need to make some sort of animated artificial cockroach, since the camera was itself the insect, and, in a very real sense, the hero of the picture.

Hampton was anxious to delegate the actual photography of the picture to someone else. Paul Meagher, a professional dentist and personal friend, learned of the project, and, since he was an experienced amateur hobbyist himself, was delighted to take over the challenging camera work.

Meanwhile, the story was being adapted, with much additional dialogue, by two students of creative writing at the university. In casting the picture, Gothic got a



Hampton and Meagher inspect "bug's eye" angle of camera. Actors look down on insect. Maurer is mounted on dolly.



A married student's home was ideal for a set. The furnishings were 1925 Teutonic style. Mike was for taping sound.

real break. A company of semi-professional actors was in town, most of them ex-students, who volunteered their services in return for the rare motion picture experience it afforded them of playing the mature roles in the story: those of the mother, father and sister of the hero, members of a German family of the Twenties.

The home of this family was the only set required for the production. A married student offered his large apartment which had two large rooms that were almost perfect for the shooting. There was also plenty of space to install the Reeves synchronized tape recorder which simultaneously transcribed all dialogue as it was spoken.

The problems of the actual photography were many. For most of the floor shots (that is, when the insect crawled along the floor), the group used a professional 16mm Maurer movie camera they had rented from the university. A special dolly had been constructed, *above*, to move cameraman Meagher about at this low level.

When the script, however, called for the insect to be lying in bed, or crawling around the walls and ceiling, the cumbersome Maurer was impractical, and Meagher had to switch to his hand-held Bolex H-16. In one 12-minute scene, he emptied his camera several times, always careful to end, if possible, on anonymous sections of the wall or ceiling. This was intended, of course, to prevent visual jumps at each substitution of a new reel.

Implicit in the photographic technique were other interesting matters. After much thinking whether or not there should be included one actual shot of the insect looking at its body after the metamorphosis, Hampton finally decided to try it by making an artificial cock-

roach body with legs attached. This was accomplished by means of an inflated rubber bag varnished to a high gloss in order to suggest a shiny cockroach belly. The legs were wire brushes trimmed and tapered to size. The procedure was for Meagher, while lying on the bed, camera in hand, to set this contrivance over his legs and after panning along the ceiling, quickly bring the Bolex down for one sudden shot of the "body," *below*. It was precisely what the story called for, and after viewing results, everybody was for including the bit.

One of the most effective (*Continued on page 124*)



Photographer Meagher, dressed as cockroach, photographs himself for only scene in which the body actually appears.

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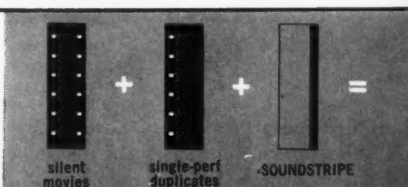
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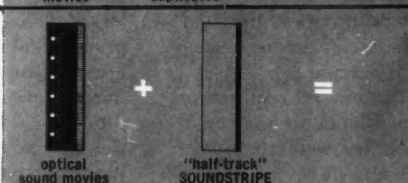
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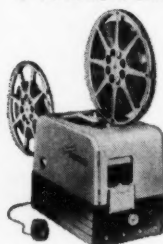
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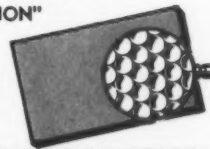
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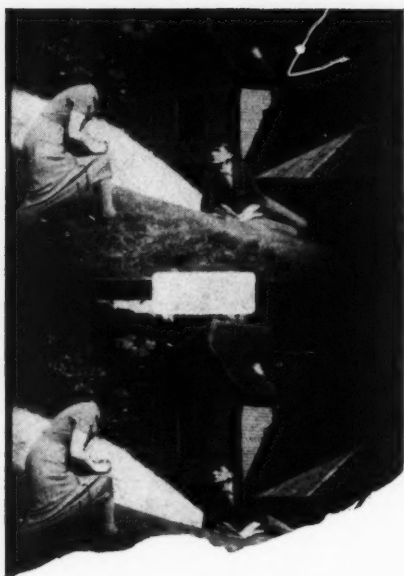
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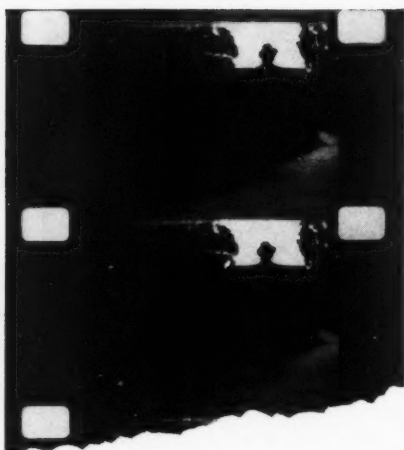
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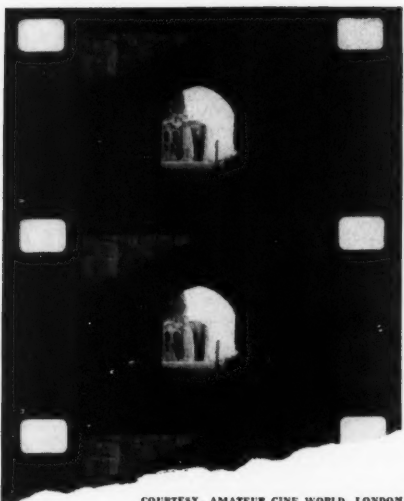


hints on composition

Editor's note: Composition not only improves film footage but also enhances the message the film intends to convey. Sometimes a good composition proves so direct an aid to the immediate understanding of a scene that the scene needs to be held on the screen for a decidedly shorter length of time than another with rambling composition. This month, MODERN presents three scenes from amateur movies made in Great Britain. Two achieve their aim, one does not. The analysis of each scene should help you towards tighter composition in your own 8mm or 16mm home motion picture taking.



Top scene is admittedly rather a lucky and an extreme case. Here to the right of the frame is a point at which no fewer than seven compositional lines converge, and the main figure is placed at this point, the eye being irresistibly led and held there. The second figure is placed nearer to the camera but, though occupying more of the frame space, is less emphasized than the other simply on account of the composition.



COURTESY, AMATEUR CINE WORLD, LONDON

Middle scene on the other hand illustrates a case of a more common type wherein dramatic emphasis is achieved by placing black against white, or vice versa. The rather sinister figure by the rather sinister wall, all tones being dark, is embellished by the placing of the head against the one small patch of sky background. It is points of this sort that you have to look for in choosing locations—hence the common advice only to select locations finally when the almost complete or final version of the script is available.

Bottom scene illustrates what you must not do when shooting a scene through an arch: you must not try to reproduce both foreground and background when their brightness range is more than about two stops in the case of monochrome, or half a stop in color. These rules apply only if you wish to have detail in both your highlights and shadows. If your aim is a silhouette or a dramatic black shadow area, you can of course expose for whatever part of the scene you wish in detail and let the shadow or silhouette area go dark. On the other hand, while dark shadow areas are sometimes sought, washed out highlights must be avoided consistently. They will ruin any scene and enhance none. Therefore never expose for the shadows and disregard the highlights. In all cases, you should remember that you must be content with the result as it is returned to you by the processor. While the still photographer can burn in highlights or hold back shadow area while enlarging, the movie maker must make all his adjustments while actually exposing the original film.



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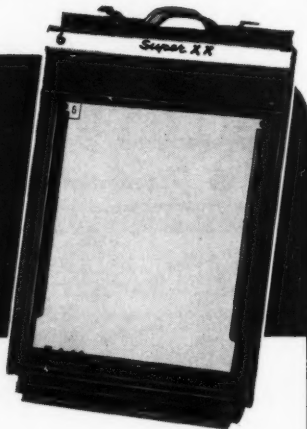
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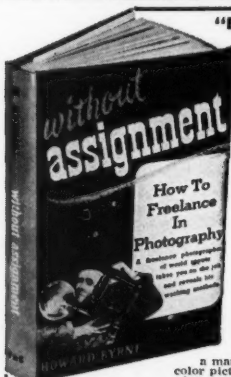
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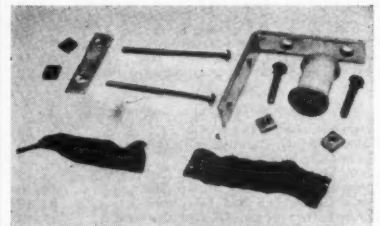
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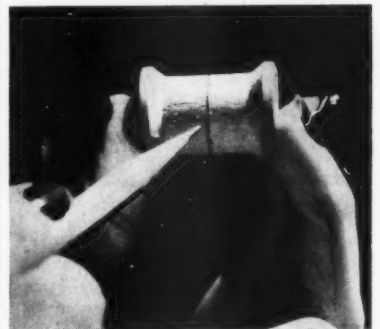
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BUILD A MOVIE FILM CLEANER

No matter how interesting your home movie may be, if it's dirt covered, your audience will be less than appreciative. You can build a film cleaner to attach to your projector for less than 25c. Here's how it's done. You may have to make minor alterations to fit your particular projector.—Don Langer.



1. You'll need a 4 x 4 in. angle iron, 2 in. straight iron, two 1 in. screws, nuts, two 3 in. screws, nuts, spool and felt.



2. Cut thread spool evenly after marking center line carefully with a pencil.



3. Measure felt strips and cut to spool size. Fasten with household cement. Do not get cement on outer side of felt.
(Please turn to page 100)

PETER BASCH

(Continued from page 79)

CAMERAS: For most work, Peter Basch uses a 4x5 Linhof Technika equipped with an f/6.3, 8¼-inch Commercial Ektar lens. He feels that this camera is excellent for studio work. It gives him a negative of sufficient size for retouching work, and he can get excellent 16x20 blowups from his negatives. He has an 8x10 camera which he uses when the client asks for it. He also uses a Rolleiflex, with an f/3.5 Xenar lens, for much of his outdoor work. And he employs a Contax III A, with an f/1.5 Sonnar lens, for pictures taken where the light is bad.

FILM: With the studio cameras he uses Super Panchro-Press, Type B; for the Rolleiflex, Super-XX; and for the Contax, Plus-X. For color he uses Ektachrome, except, of course, for the 35mm. For that he uses Kodachrome.

LIGHTING: Basch never uses electronic flash or flash bulbs. He believes that he gets better results and has more control by using flood lighting.

DEVELOPING: Basch develops his 4x5 negatives for 6 minutes at 68° in DK 50. He develops both the Super-XX and the Plus-X in Microdol. His usual practice is to run off a test roll during a shooting session just to double check his results.

PRINTING: Basch believes that a great deal of the final effect of a portrait is created in printing. He says that 90 percent of the time he uses a straight print on No. 1 Velour Black DL paper. His prints are 30 to 70 percent diffused to give a final effect of softness and glamour.

MISCELLANY: Basch uses a tripod whenever it is practical. He doesn't believe in taking a chance on moving the camera. He always overshoots—works very rapidly. He claims to have made as many as 300 Rolleiflex shots in one hour; on 4x5, as many as 150. He feels that the end of a sitting is usually the most profitable shooting time because everyone is relaxed and happy and feels the job is done. He does not use filters with color or black-and-white. He was born in Berlin on Sept. 23, 1922, and came to this country when he was 10. His family were moving picture people and he has always been close to the film business. He studied photography in Paris with the still photographer Paulus Loeser and worked as an apprentice cinematographer with Kelber who photographed the famous movie *Carnet de Bal*. In the United States he worked as an assistant to Willinger on the West Coast. He says that his goal in life is to be independently wealthy. Meanwhile, photography is as good a way to subsist as any other.—THE END



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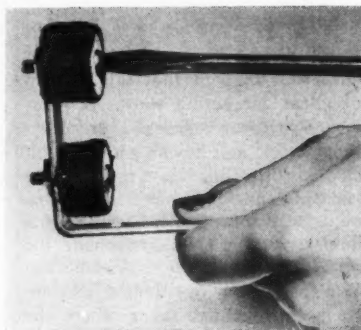
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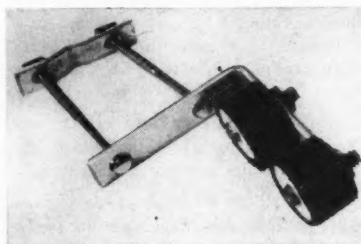
**MIDGET
100**

MOVIE FILM CLEANER

(Continued from page 98)



4. Attach spool ends to angle iron. Tighten so spools will not revolve.



5. Complete cleaner when assembled with backing iron should look like this.



6. Attach cleaner to film reel arm in direct line with film gate. Moisten felt with wad of film cleaner soaked cotton.



7. Clean film during very slow rewinding. Don't oversaturate felt with cleaner. Turn spools each reel. —THE END

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GREAT BRITAIN

Bertram Hutchings, F.R.P.S., 124 Stockbridge Road, Winchester, Hants. Adv. am., salon work.

David James Hutchinson, 2 First Avenue, Heaton, Newcastle on Tyne, 6. Am., age 30, gen. subjs.

W. H. T. John, 8 Albert Place, Loughborough, Leicestershire. Amateur.

A. Jones, 2 Wellman Villas, Hermitage Road, St. Johns Woking. Adv. am., club work.

Francis Johnson, 44 Frederick Street, Edinburgh, 2. Am.-pro., color work. 28, Contax.

Leslie Johnson, 1 Hatherley Street, Princes Avenue, Liverpool 8. Amateur, age 19.

J. W. Jones, Racine, Second Avenue, Mortlake, London, S. W. 14. Am., portraiture.

Robert T. Jones, 100 Tollerton Road, Liverpool 12. Am., age 28, miniature work.

Wilfred Keeley, 5 Cecil Road, Enfield, Middlesex. Am., 35mm work.

Bill Kemp, 4 Litchfield Tce., St. Margarets, Stanstead Abbots, Nr. Ware, Hertfordshire. Am., Ikoflex.

William H. Kemp, 4 Budd House, Valley Grove, London, S. E. 7. Amateur. 35mm.

Thos. Kent, 40 Fourth Street, South Moor, Stanley, Co. Durham. Am., age 22, 35mm work.

Basil Lansbury, 68 Northumberland Park, Tottenham, N. 17, London. Am., portrait and landscapes.

Edgar Lawton, 76 Fawnbrake Ave., Herne Hill, London, S. E. 24. Amateur, age 19.

Georgina Leadbeater, "Homeleigh," Bradfield Road, Wix., Manningtree, Essex. Am., landscapes.

Edward C. T. Little, 30 Homefield Road, Wembley, Middlesex. Am., camera club work.

GERMANY

Wilhelm Ruttiger, Wittelsbacherstr. 7, Würzburg. Amateur, Zeiss Ikonta, candid shots and close-ups.

Karlheir Beierle, Buhlerhalstr. 16, Buhl/Baden. Amateur, Leica I, color and general interest subjects.

Ernst W. Packmohr, Brachtstrasse 36, Essen-Bredeney. Free lance photog., general interests.

Gerhard W. Hillringhaus, 11, Honsberger Strabe, (22a) Remscheid, British Zone. Robot II, general interest subjects.

Horst Frense, Bahnhofstr. 295, (13b) Zwiesel/Bay. Amateur, Leica IIIC, landscapes and portraits.

Lucien Friedrich, 80 road to Esch, Schiffange/Grd. Duchy of Luxembourg. Amateur, general interest subjects.

Carl Kleinen, 291a Roetgensbachstrabe, Roelgen near Aachen. Amateur, Leica, general interest subjects.

Hans Schlosser, Kirchstr. 26, Knapsach 1 Koln. Amateur, general interest subjects.

Werner Kunte, Blumenstr. 34 Minden i. Westf. Amateur, miniature photography.

Hans O. Neubauer, 18 Hochfeld, Grossflottbek, (24a) Hamburg. Amateur, 21 yrs. old, general interest subjects.

Dipl. Ing. Kuno Gohler, Buschey Ar. 38, (21b) Hageni, British Zone. Kodak Retina I, general interest subjects.

Rolf Schloen, Grosse Str. 74, Rotenburg/Hann. Zeiss Ikon, general interest subjects.

Kurt Zuppke, Uber Bredstedt, Lutjenholm. Amateur, Zeiss Ikonta, general interest subjects.

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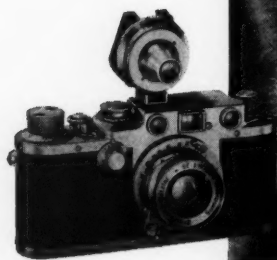
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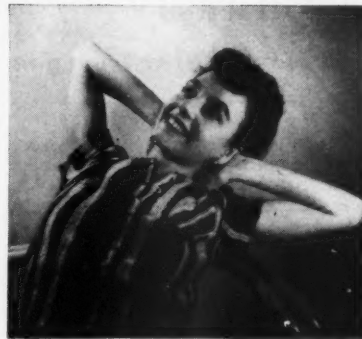
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A shaving mirror and a single photo-flood in a reflector were arranged as shown *below* for making the glamour portrait shown *above*. Inexpensive mirrors of this type usually have two sides, one of which is an ordinary mirror surface handy for use as a fill light. The other side of the mirror is usually a concave surface which can be used to concentrate light rays for somewhat of a spotlight effect. Photos: Camera Clix.



COLOR DUPLICATING

(Continued from page 68)

will only work if the original is not too blocked up and the colors are not too degraded.

Originals will not fade so rapidly if duplicates are substituted for projection, an important factor in color slide clubs. Salon exhibitors may participate in more than one salon at the same time; the risk of losing originals is eliminated. Color montages can be made by projecting several small slides onto a larger piece of duplicating film.

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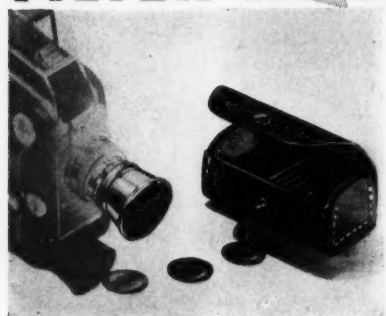
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Anslx 17mm f:2.7; TTH Kinle 1" f:1.5; Super Comat 1" f:1.9	K
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Unifocus 13mm f:2.5	R
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Cine Raptor 13mm f:2.7 F.F.	T
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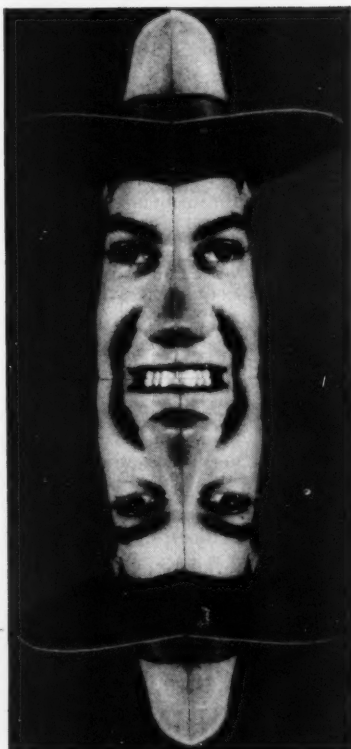
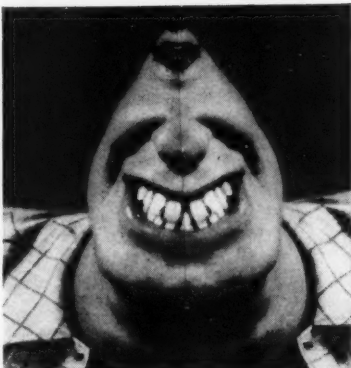
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DONE WITH MIRRORS

(Continued from page 61)



Paul Brady as is, above, and composites from mirror sections, below.



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NEW PRODUCTS

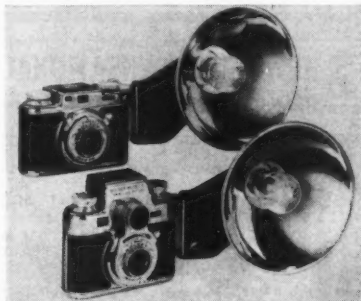
(Continued from page 41)

it can be operated at either sound or silent speeds. The unit provides still picture and reverse operation. Illumination is provided by standard 750-watt projection lamps.

The model also features a high fidelity amplifier with output of four watts and a built-in plug for either microphone or record player. Price: \$395 with 9-inch top-mounted speaker. For further information write: VICTOR ANIMATOGRAPH CORP. DAVENPORT, IOWA

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Two new Brumberger units for storing 2 x 2 slides, and one for stereo-mounts, are now on the market. The three units are partitioned, have gray enamel finish over all-steel construction, and hold half as many glass or metal binders as they do cardboard mounts.

Slide File #1149, with a capacity of 660 cardboard mounts, costs \$2.95; (Continued on page 106)

A MASTERPIECE RAPTAR PHOTOGRAPH

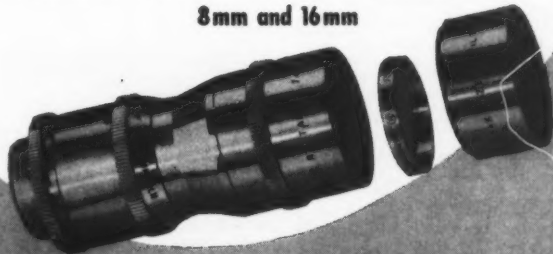


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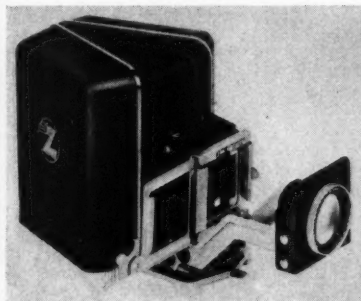
(Continued from page 105)

Slide Cabinet #1094 with a capacity of 3,960 cardboard mounts, \$24.95. For Stereo users, Stereo Cabinet #1096 with six drawers and a total capacity of 900 cardboard mounts, costs \$24.95. For a catalogue and additional information, write:

BRUMBERGER SALES CORP.
34 THIRTY-FOURTH ST., BROOKLYN 32, N.Y.

Zett Small-Size Slide Projector

This small-size, 2 x 2 inch slide projector, made in the United States Zone of Germany, weighs only 1 1/4 pounds, and collapses into a folding case which measures 4 1/4 x 2 3/4 x 5 inches. Equipped with a multiple lens condenser system and Voigtlander f/2.8



coated, anastigmat 0.8cm lens, the Zett 35 is said to project 2 x 2 transparencies as large as 10 feet wide without loss of definition. Price: \$76.50. For a brochure and more information write:

WILLOUGHBY
110 WEST 32 ST., NEW YORK 1, N. Y.

Jen Flash Extension

The Jen B-C Pocket Flash Extension features a scratch-resistant, polished reflector which bayonets onto the bulb socket and automatically locks in place. The unit, which takes midjet type bulbs, also includes an adjustable rubber-covered spring clamp, a 15-foot extension cord, automatic bulb ejector,



positive bulb contact spring, silver-plated electrical contacts, and self shorting extension outlet for multiple flash. Price of the complete unit is \$9.60. For more information write:

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Elitar 8mm Movie Lenses

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(Continued on page 108)

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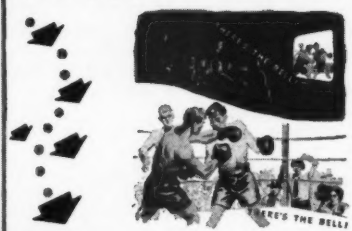
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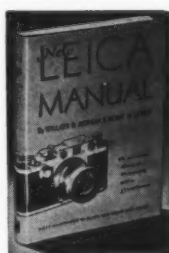
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STROBE SLANTS

By Nat Sperry

Since the first Speedlight (strobe) hit the market in 1946, acceptance of this new angle on flash lighting has hardly set the world on fire. Reception has varied from enthusiasm down to lukewarm tolerance, or even to a plain cold shoulder.

What's wrong? The idea of strobe lighting is sound—as far ahead of the times as tomorrow's jet powered automobile—that's been the verdict of experts.

But there's been a reason for strobe's erratic success, and it's a good one. It's just that the price has been *too low*!

Now you're the boys on the buying side of the counter, and that probably sounds like a fluke of a reason, but here are the facts in the case, and judge for yourself. The guts of any strobe unit looks like a high powered electrical circuit, and contains certain types of mechanisms without which the unit could not operate. One of these little parts is the capacitors; "oil-filled", and "electrolytic". One's good, the other ain't, one's cheap, the other costs plenty. But let's face it . . . you get what you pay for, and when a manufacturer uses the inferior electrolytic kind, he's not kidding anybody but you. Almost every strobe manufacturer uses the electrolytic capacitor today, it costs less, it makes his total unit price attractive, but it just isn't worth beans. There are no two ways about it, a strobe unit must have an oil-filled capacitor in order to give you what you pay for in strobe.

These are the cold facts. Why should Epco try to sell a unit that costs more than most of their competitors? On the surface it looks like a lost cause. But we have proved to thousands of photo fans that it actually costs *less* to own the "Cadillac" of strobe lights.

Here's why:

1. You get faster recycling time. This little deal is very important, in that you can get your shots off with only a 3 to 5 second delay. You are guaranteed that in the time you use to load or advance your film, or change your setting, your light source is ready for you. You'll never have a lost shot because your battery hadn't recharged fast enough.
2. If you're the outdoors type and wait for a chance to shoot a raging blizzard, you'll never have to worry about lack of light. You get instantaneous action. The same holds true if you're shooting down south, where the almost tropical conditions would put a cheap electrolytic type unit out of commission in no time.
3. If you're only a weekend or a monthly picture taker, you want your unit to work when you pick it up. With electrolytic capacitors you always have to worry about the capacitor plates re-forming and re-welding—this is never the case with an Epco unit.

There's lots more, but I'll save it for next month. If you're interested in getting some more dope on the finest speedlight around, drop me a post card and I'll be glad to oblige.

Honestly,

Nat Sperry

P.S. All Epco Strobe Units utilize the General Electric oil-filled capacitor. The entire unit is guaranteed for 5 years.

EPSCO PRODUCTS INC.
2500-B Atlantic Ave., Brooklyn 7, N. Y.

NEW PRODUCTS

(Continued from page 106)

and fixed focus, the Elitar lenses fit most popular make 8mm movie cameras. Fixed focus lenses are: 1 in. f/3.5, \$9.95; 1½ in. f/3.2, \$12.95. Focusing mount lenses available are: 1½ in. f/3.2, \$17.95; 1½ in. f/2.5, \$26.95; 1½ in. f/1.9, \$38.95; 1½ in. f/1.5, \$42.50. For free illustrated booklet write to Dept. Z. INTERSTATE PHOTO SUPPLY CORP. 28 WEST 22 ST., NEW YORK, N. Y.

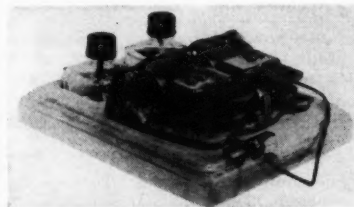
Baja Slide Projector Cases

Three new Baja cases for slide projectors are now available. Two of them—one for TDC projectors, the other for the GoldE 300—feature a miniature screen in the lid, and provision for mounting the projector. The tweed-finished TDC case also has two unit drawers able to hold four TDC Selectrays. The GoldE 300 case includes felt-lined compartment for four index files, space for a GoldE changer, room for eight Airequipt magazines, and has luggage type exterior. A case with built-in protective blocking and two-toned tweed exterior, is designed to fit Viewlex 22, 33, and 44 projectors. Prices: case for TDC projectors, \$15.50; GoldE 300 case, \$14.65; case for Viewlex projectors, \$10.50. For a descriptive catalogue and more information, write:

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Keystone D-18 Film Splicer

This 8 and 16mm film splicer, with adjustable stainless steel cutter blades and stainless steel scraper, has an unusual air space over the weld which lessens the drying time. The splicer comes with two bottles—one containing cement, the other for water—which fit into two wells in the base.



An applicator is mounted in the top of each bottle. Metal construction is cast iron, finished in triple coated bronze crackle, and the rock maple base is mounted on four rubber feet. Price of complete kit with instructions is \$14.95, including Federal tax. For further information write:

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151 HALLET ST., BOSTON 24, MASS.

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Each album is supplied with 12 Kodapak folders plus paper inserts that will accommodate up to 24 8 x 10 prints or an equivalent number of smaller prints. Extra leaves and Kodapak folders are available. Price: \$8.50. For further information write: EASTMAN KODAK CO. ROCHESTER 4, N. Y.

A new substance, **Ethol 90 Ultra-Fine Grain Additive**, can now be added to Ethol Speed Developer. It reduces grain and slows the usual 90-second developing time at 70 degrees to between 3 and 5½ minutes. When used with Ethol 90 regular or New Single Mix formulas, dilution is 1 to 1. One quart bottle of additive costs 25 cents. For more information write: *Robbins Ethol Corporation, 19 West South Temple, Salt Lake City, Utah.*

Kling Photo Supply Corp., 235 Fourth Ave., New York 3, N. Y., sole U. S. distributor for Linhof products, have now set up their own facilities to supply and plot **rangefinder cams** for the Super Technika. Formerly, it was necessary for Technika owners to ship their lenses to Germany to have them fitted to the Super Technika's Multifocus Rangefinder.

A new pocket size **Exposure Dial** is on the market. It features direct reading scale for shutter speeds and exposure times, for all films, plus a simplified table for flash. Price: 75 cents each. For further information write: *Dialex Company, Box 3153, Cleveland, Ohio.*

COPIDAPTOR-CORRECT ADDRESS

The address for The Copidaptor, described and illustrated on pages 28-29 in our August issue, was printed incorrectly. The proper address is 1650 Broadway, Suite 301, New York 19.

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Sgt. Jack P. Thompson, combat photographer with the 2nd Infantry Division in Korea, carries his Heiland Strobonar during fighting in every type of bad weather because he can depend on it to flash the pictures the Army must have. "I have this to say," says Sgt. Thompson. "The Strobonar is the nicest little piece of rugged equipment I ever had."

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**The expert's techniques
of lighting** are revealed for
the first time in



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by John Alton

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Equipped with a 5 x 7 view camera and a single No. 11 flashlamp, photographer A. F. Sozio undertook the problem of recording the muzzle blast and smoke from an antique cannon. This picture was made at the precise instant the cannon was fired. Study the picture for a moment as to lighting and minute details—then turn to page 125—and check your deductions against the technical data given there.

1952 POLIO PRECAUTIONS

IF POLIO COMES TO MY COMMUNITY

I WILL REMEMBER TO

Let my children continue to play and be with their usual companions. They have already been exposed to whatever polio virus may be in that group, and they may have developed immunity (protection) against it.

Teach my children to scrub their hands before putting food in their mouths. Polio virus may be carried into the body through the mouth.

See that my children never use anybody else's towels, wash cloths or dirty drinking glasses, dishes and tableware. Polio virus could be carried from these things to other people.

Follow my doctor's advice about nose and throat operations, inoculations, or teeth extractions during the polio season.

Be ever watchful for signs of polio: headache, fever, sore throat, upset stomach, tenderness and stiffness of the neck and back.

Call my doctor at once, and in the meantime, put to bed and away from others, any member of my family showing such symptoms.

I WILL NOT

Allow my children to mingle with strangers, especially in crowds, or go

into homes outside their own circle. There are three different viruses that cause polio. My children's group may be immune to one of those. Strangers may carry another polio virus to which they are not immune.

Let my children become fatigued or chilled. Overtired or chilled bodies are less able to fight off polio.

Take my children away from our community without good cause. Polio time is the time to stay at home and keep with everyday companions.

IF POLIO STRIKES MY HOME

I WILL

Have confidence in my doctor, knowing the earlier the care, the better my child's chances for complete recovery. I know that my child has a better than even chance to recover without permanent paralysis.

Call my local chapter of the National Foundation for Infantile Paralysis immediately for information or help. The telephone book or my health department will tell me how to reach the chapter.

Remember that whatever financial help my family needs for polio care will be given through the chapter. This is made possible by the gifts of the American people to the March of Dimes each January.

New photo books

HOW TO DEVELOP, PRINT AND ENLARGE YOUR OWN PICTURES, by Jack O. Flynn, Albert J. Rosenberg and Alan Kellock, 113 pages, over 300 illustrations. McGraw-Hill Book Co., Inc. Price \$3.75.

No question about it, Authors Flynn, Rosenberg and Kellock have made an outstanding contribution to the realm of well thought out, well arranged and helpful books on photography.

The authors have used as many pictures and as little text as possible to instruct the reader, step-by-step, in developing, printing, enlarging and projection control. Text is terse and to the point. The photographs are clear. The spiral binding allows the book to be opened and kept at any page for easy reference in the darkroom.

The authors begin from scratch, assuming the reader knows nothing about film or darkroom technique. By the end of the book, the tyro has learned to correct and control architectural distortion. There's a long hard row to hoe between the first page and the last but the authors certainly have made it as easy a task as possible.

—H.K.

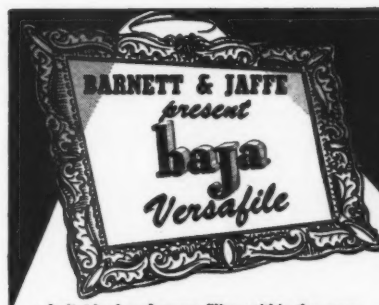
FILMING INDOORS, by Denys Davis, 44 pages, Fountain Press, Price 50¢.

There's one thing you have to say for British amateur movie makers—they know how to produce amazingly good movies with a minimum of store-bought equipment. The American amateur who either owns, or can afford to buy, any shiny gadget that strikes his fancy, won't find much in this book to create butterflies in his pocketbook. What he considers a bare essential would usually constitute a luxury to the British amateur who blithely improvises, substitutes, builds, or does nicely without such items. When it comes to plain facts clearly stated, and shooting tips without sable trimmings, any of the eight Cinefacts booklets (of which *Filming Indoors* is No. 5) are worth more than their price.—A. W. A.

PHOTOGRAPHY: ITS MATERIALS AND PROCESSES, 5th edition, by C. B. Neblette. D. Van Nostrand Co., Inc., 500 pages, 350 illustrations. Price \$10.

C. B. Neblette is Head of the Department of Photographic Technology at the Rochester Institute of Technology. Since 1927, when he wrote the first edition of *Photography*, the book has been considered a standard reference work and it has been continually revised and enlarged.

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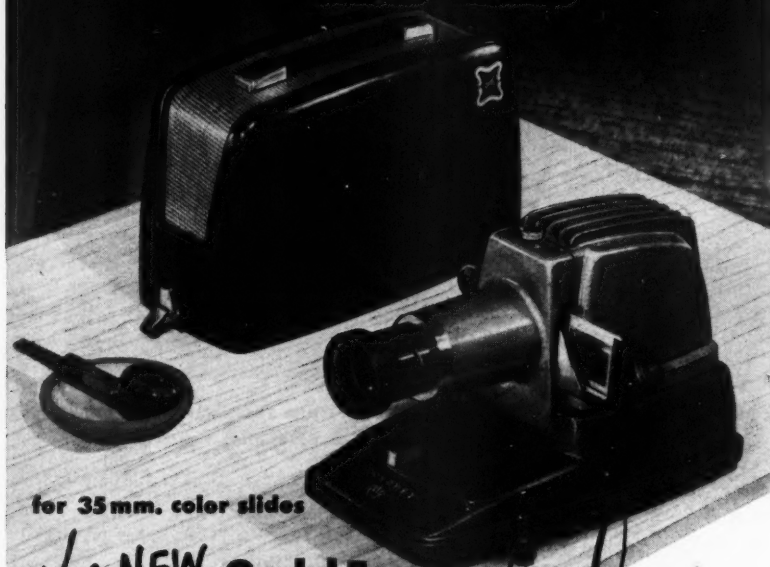
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NEW PHOTO BOOKS

(Continued from page 111)

posure and development, sensitometry and tone reproduction; diffusion-transfer processes; five chapters on modern color processes.

Altogether, this book has assumed almost encyclopedic proportions and it would be hard to conceive of a more valuable all-around reference work in one volume. It is unfortunate that a number of careless misspellings of well-known names should have cropped up in the book, particularly in Chapter 3 on *Photographic Objectives*, but this is a minor fault.—J.W.

THREE-DIMENSIONAL PHOTOGRAPHY, by Herbert C. McKay, 334 pages, many illustrations. American Photography Book Department. Price \$5.75.

The encyclopedia of the stereoscopic photography field in a bigger and revised edition. Every phase of stereo photography, both movies and still, is covered exhaustively and competently by one of the world's leading experts on the subject. Rather dry reading at times but still a must book for every serious stereo photographer.—H.K.

THE HANDBOOK OF FREE FILMS, compiled and edited by Nanette Notarius and Allan S. Larson, 237 pages. Allanan Associates, Inc. Price \$10

This volume lists 2,395 motion picture films that may be had free on loan for private projection. The films are described as to subject material and source. The volume is certainly worth the rather high price to those who enjoy seeing commercially-made films on their own projectors.—H. K.

THE MOVIE PROJECTOR, by R. H. Bomback, 336 pages. Available through Rayelle Foreign Trade Service. Price .50.

HOME MOVIE SHOWS, by R. H. Adler, 384 pages. Available through Rayelle Foreign Trade Service. Price .50.

Although the information contained in these two paper-bound volumes seems excellent, both books were written in England for a British audience and refer specifically to equipment available to the British film maker. No attempt has been made to change the texts to suit the equipment available in the United States.—H. K.

PROTESTANT PANORAMA, by Clarence W. Hall and Desider Holshner, with an introduction by Charles P. Taft, 180 pages, size 7 1/4 x 10. Farrar, Strauss & Young, Inc. Price \$4.

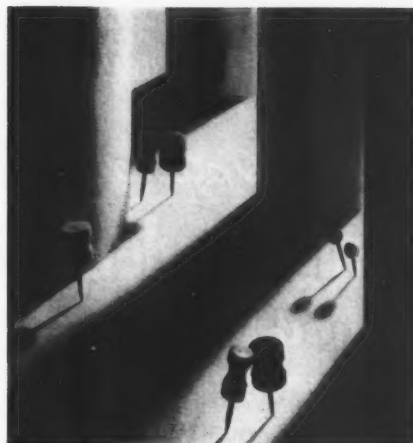
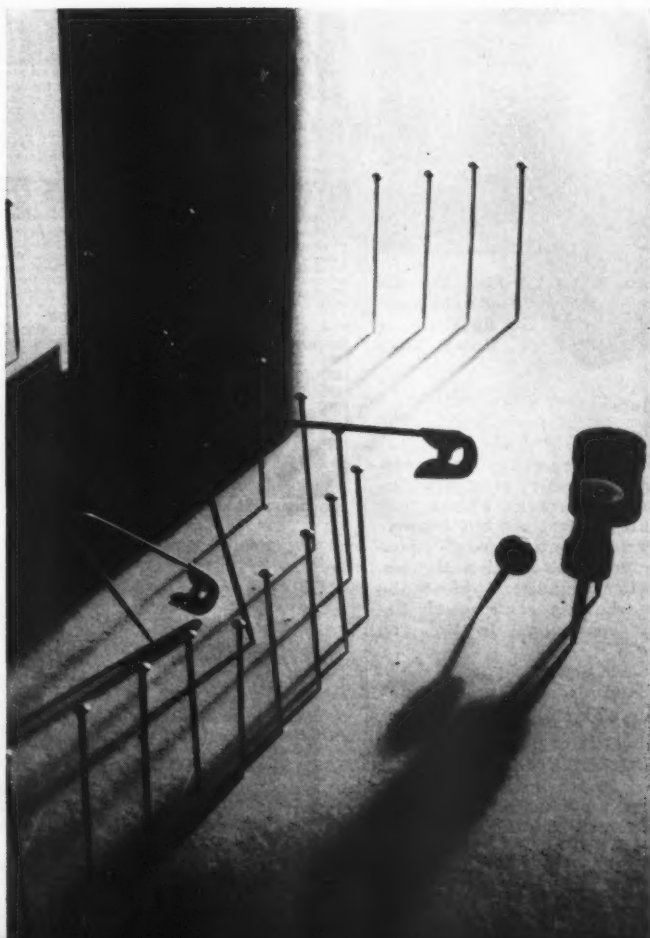
This book shows an impressive picture of Protestantism in America—with photographs of churches, and people working, playing, and at worship—despite the poor reproductions and picture quality.—L. F.

These and other books are available through MODERN PHOTOGRAPHY Book Store; see page 107.

Sarp's tabletop city

ENGLISH PHOTOGRAPHER Peter Sarp is an imaginative man who tired of the usual in tabletops. He turned to the familiar office supplies—and with pen points, paper clips, pushpins, blotters, and writing paper built a new kind of city. He created shadows, dramatic effects, by the use of simple floods.

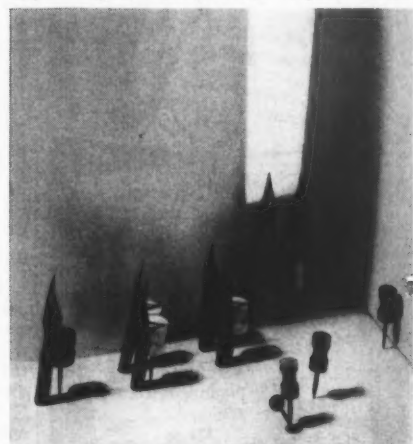
On this page are but four of many everyday sights you can recreate with these common household articles. Most amusing, perhaps, is the way in which Mr. Sarp indicates emotions, like the child's fear of the animal in the zoo (below), by merely pushing the pin in on its side, causing the pin child to lean back—safely out of the elephant's way. Try Peter Sarp's basic plans—with your own variations.—J. J.



LOVER'S LANE: arm in arm, pushpin couples walk through paper colonnade in pin city.



CHILDREN'S PLAYGROUND: upper left, swing; upper right, slide, lower right, seesaw.



GARRISON BAND: military marchers pace down the streets with precise pen point steps.

AT THE ZOO: Mama, papa, baby stand in front of pin cage, watch elephant stick out trunk.

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LAST WORD

(Continued from page 10)

such a need still remained that I was besieged with requests from servicemen to help them get mail from home.

Mostly they want letters, but many have expressed a homesick inspired plea for inexpensive home-made delicacies, reading, writing, and recreational materials. I have also received requests for small, inexpensive cameras by fellows who will be glad to return snapshots to the senders. If any of MODERN'S readers care to answer this request, I will be glad to pass along mail and packages to my buddies here in the Far East.

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Manual Training

Sirs:

An old chair, a keyhole saw, and a boy seemed to me to be a happy combination for a story-telling picture. This, the result, was made with a



Rolleiflex on Super-XX film. The exposure was 1/500 at f/22 with the main light supplied by one SM flashbulb. Willimansett, Mass. Robert Nash

Barrack Bets

Sirs:

Your articles for and against cheese-cake (Aug. 1951 issue) started a controversy in our barracks. I know that the odds are against me but I swear that the girl on page 56 couldn't possibly be anyone but Marilyn Monroe. Now the bets are made and you are the only ones who can confirm—or disprove—my conviction. Is the girl Marilyn?

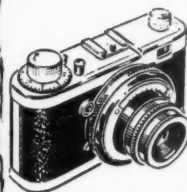
6th Air Rescue Sqd.

Newfoundland Richard E. Lane

• Sorry, but we're afraid the info you want is going to cost you cash. The girl is Pat Hall (see "Dream Job" August 1952 issue). As far as we recall, MODERN has never published a picture of Marilyn Monroe.—Ed.

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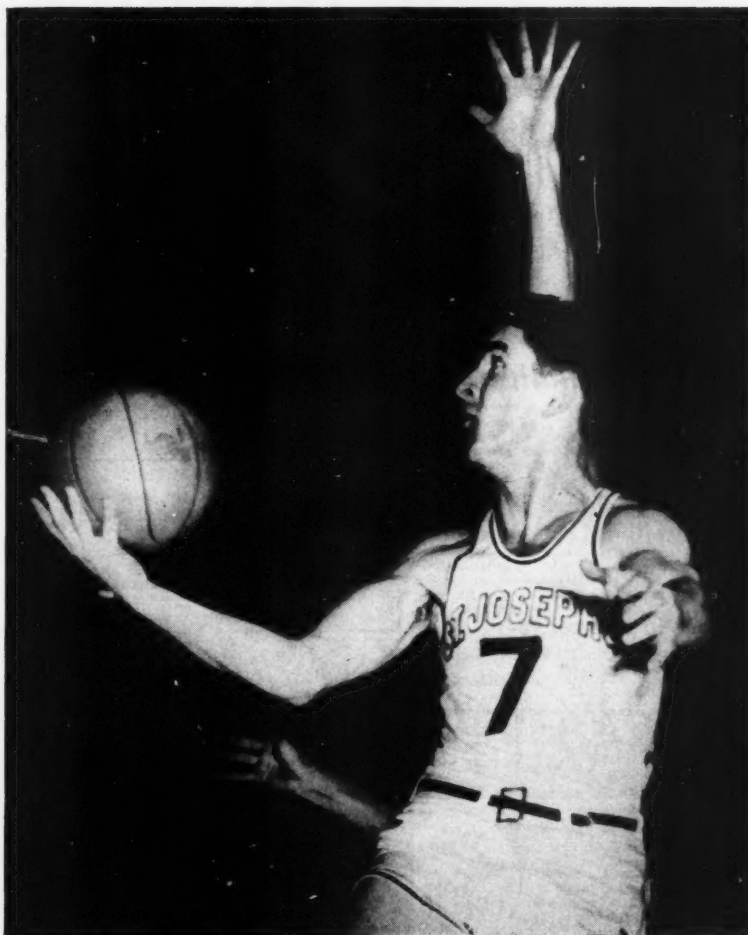
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Russell C. Hamilton of the Phila. Evening Bulletin didn't dream that four-handed basketball players might exist, until he examined his newly developed negatives. This picture was one of a group taken at a game between St. Joseph's College and the University of Miami, Fla. He used a 4 x 5 Speed-Graphic, Kodak Super Panchro-Press film, and shot at 1/2500 by Strobe light. Two of the hands really belong to an unidentified Miami player who was leaping about in the background.

PRIZE WINNING STEREO

(Continued from page 82)

so composed as to dominate the scene, the pictorial elements in this slide are excellent. The story is completed in locale by the presence of what is obviously a Korean junk in the background. This is pictorial genre at its best. A one-slide story—"Hurry up and wait."

4. *Bow River Rainbow*, by William Foulks, Chicago, Ill. The careful placement of the tree in the left foreground bridges the gap in photo depth to the dead trees beyond. This stereo slide, colorful because of the rainbow (that cannot be seen in the black-and-white reproduction), is alive with the sparkle of the crisp mountain air after a storm. Would it be a picture if the sky were bald and the rainbow lacking?

5. *Flanger—Leaving Truckee*, by Dr. Leo Barusch, Roseville, California. The placement of the signal lamp in the lower right-hand foreground leads the viewer through planes of depth down the track directly to the subject and its billowing clouds of smoke and steam. Note the use of the diagonal lines of the track from the lower right-hand corner which lead to the subject and, by their placement, suggest action according to the traditional rules of pictorialism. In bright sunlight this scene would lack some of the nostalgic mood which makes it a successful slide. Under the light conditions by which Dr. Barusch made the slide, the color is almost monochromatic, with only the glowing headlight of the engine piercing the gray-blue.

6. *Dandelion Head*, by Fred T. Wiggins, Jr., Park Ridge, Ill., (Highest Possible

Award Winner). Although nearly monochromatic white on black, the downy nest formed by the filaments of this nature subject assumes a beautiful abstract pattern of perfect symmetry in *three dimensions*. This was one of the few examples, if not the only one, in the hundreds of slides viewed, that suggests the unlimited possibilities for stereo in close-up (hypo-stereo, or less than normal base separation). Notice that the blossom head practically fills the entire space of the 24mm format. Wiggins states that the shot was made with 3 in. lenses at 1/4 in. interaxial or base separation. He does not state what camera was used, or whether he employed sliding base camera platform, or a rotating subject stage. (Hypo-stereo will be thoroughly discussed in a forthcoming article in *Modern Photography*.) This slide is an inspiration, however, to all serious workers who would explore the scenic wonders of the pictorial finite world.

7. *Going Up*, by National Machinery Company, Tiffin, Ohio. Mood—in this case “power”—is dramatized with double effectiveness in stereo, because only through stereo can we sense the tremendous weight of the huge casting being elevated by the traverse crane. The emphasis of color in mood is present when you imagine the scarlet red crane against the Kodachrome blue sky. This example of an industrial pictorial should be of interest not only to amateurs, but to the host of workers in commercial stereo who must add drama to their documentation of lifeless subjects.

8. *B.O.Q., Yong Dung 'Po*, by Henry D. Bowman, New York City, is a nearly perfect stereo study in perspective, formed by the arrangement of the four lines leading geometrically from each of the four corners of the slide to a pinpoint of convergence in the far distance (and exact center) of the slide. The four triangles thus formed present a pattern of symmetry thrilling to view in stereo, especially in the soft, subtle colors of tans and browns, which are here accented by grays. Subject matter consisting of receding planes of depth is easy to find if one is aware, as Bowman was, of the stereoscopic possibilities inherent in subjects which repeat patterns in depth—canyons, alleys, streets, tubes, architecture, colonnades, etc. (B.O.Q. means “Bachelor Officers’ Quarters”).

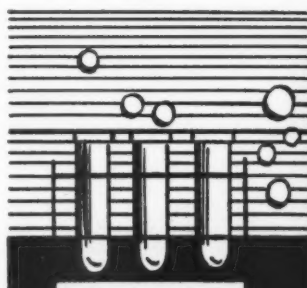
9. *Living Portrait* by Stanley Park, Chicago, Ill. Only in the medium of stereo could an attempt such as this be made. It is a trick slide that did not quite make it, though it bats 1,000 in originality! It was a double exposure, in which the three dimensional portrait of the charming girl was placed within the frame of the picture. The off-center position of

the head may be the reason this effort was not among the Highest Possible Award Winners. This is another field of stereo photography open to anyone who has enough imagination.

10. *Canyon Cottonwood*, by Conrad Hodnik, Chicago, Ill. (Highest Possible Award Winner). Hodnik has composed this vista perfectly in depth, closing in on the tree so that it is beautifully framed in front of the colorful formation of sandstone cliffs of a southwestern canyon. Here is a scene with double effectiveness, pictorial in itself, yet belonging to a certain locality as definitely as a pictorial New York City's canyons of brick and steel, or the traditional elm-shaded

farmhouse to be found in a New England pastoral landscape.

11. *Fog at Sunset* by Henry C. Crowell, Winnetka, Ill. is, in stereo, a rare combination to delight any pictorialist—a seascape and a sunset. The falling lines of the sheets, the careful placement of the boom of the yacht in the foreground, lead one's view directly to the reflection of the setting sun and the picturesque placement of the three distant yachts in the misty sunset. The maker does not give us exposure data, but it was “on the button”, for faint detail is visible in the folded sail and even in the dim-lit cockpit of the foreground yacht. Again, the
(Continued on page 118)



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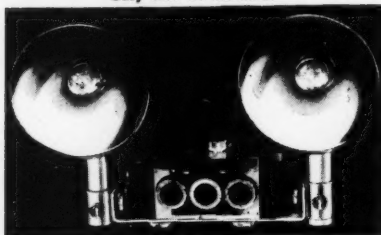
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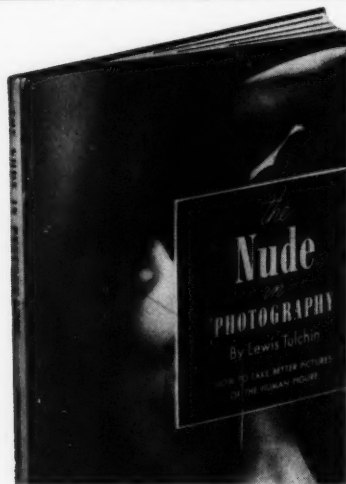
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PRIZE WINNING STEREO

(Continued from page 117)

slide is strongly monochromatic in receding tones of gray and gold, and owes its success both to its beautiful stereographic composition and to the specific mood described in its title.

12. *North Branch, Chicago River* by Fred T. Wiggins, Park Ridge, Ill. The famed curve of Hogarth comes to life; traditionally a delight of pictorialists, the beautiful S-curve appearing in stereo as receding planes of depth should cause any ardent planar pictorialist to envy this slide. The graceful beauty is such that one does not miss the equally traditional red-coated figure in the lower left-hand third of the picture, placed there as a color accent for what is otherwise a study in blues, black and white.



13. *An Arabian in Full Flight* by A. C. Sunde, Glendale, California. The success of this slide is largely due to the strong stereo impact of the horse clearing the hurdle (he seems almost to jump out of the picture), but of equal importance is the beautiful timing which avoided the frozen motion that would have spoiled the slide for competitive purposes. Pictorially, the bars are strong yellow against the light tan of the tan-bark while the white rail fence in the background cuts across the base of the green trees and flowering shrubs. That this slide placed as high as it did in what is commonly thought to be a pictorial salon was an agreeable surprise to all of the judges.—THE END



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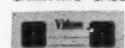
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PHOTO CONTEST

(Continued from page 49)

yard, or near the entrance steps, or at the edge of the garden path, or near the base of a tree, they would achieve a maximum of effect. If some early flowering plants, such as pansies or arabis, are planted at their base you have material for pictures similar to the illustrations shown. Daffodils are very striking if planted on a slope so that the heads are not all of one height. There are species of both daffodils and tulips that flower early and late. By proper selection, one can have continuous bloom from the early daffodils of early April to the late tulips of mid-May—a period of six weeks. For further advice on planting, scan the pages of *Flower Grower* magazine.

Your pictures should be taken at the peak of bloom, but in the case of tulips, do not wait until the petals are spread too far apart. Your first consideration should be the lighting, and the best illumination is natural sunlight. It need not be brilliant, as a little haze will do no harm. However, its direction in relation to the flowers is of prime importance. If the sun is at your back, the result will be a flat, uninteresting picture, without any texture or modelling. Daffodils and tulips are best photographed in a cross light, coming from the right or left of the direction in which the camera is pointed. This will bring out the trumpet formation of the daffodils and the roundness of the tulip flower. With tulips very beautiful effects can be obtained by picturing them against the sunlight, their thin petals becoming translucent.

In picturing small flower clumps, low viewpoints, three to four feet from the ground are usually most suitable. Try to isolate the flowers from their background. This is most necessary in black-and-white photography. A red filter will be helpful in delineating red tulips when using panchromatic film. The first question to ask yourself is, will the flowers stand out against their foliage or separate from their location background? Sometimes it would be advisable to use a cardboard background to secure this separation, particularly if you are using a close-up attachment to secure a large image of one or several flowers. With a close-up lens you might also explore the possibilities of photographing tulips from near ground level to silhouette them against the sky.

It is important to make all exposures on a tripod and to use the smaller stops to get an overall sharp focus on the flowers. This will involve fairly long exposures of 1/10 or 1/5 sec. For this reason, choose a day without much wind, because daffodils and tulips are long-stemmed, very tremulous and sway in the slightest breeze.

If you make color transparencies you will find all of these suggestions, save the use of the red filter, of equal value for working in that medium.

Although my primary interest is in photographing flowers only and I seldom place persons in my composition, I would advise contest entrants to take a number of photographs both with and without human participation. Unless you can be sure that others will think your chosen girl model is as attractive as you imagine, I'd advise you to concentrate on children or pairs such as mother and child. Don't have them stand around looking into the camera. Photograph them actually doing something such as smelling or picking the flowers. Above all, strive for pictures that are pleasing to take and pleasing to view.

List of Prizes

Besides the two pairs of vacations to Holland with all expenses paid, here is a partial listing of other awards whose worth totals \$75,000:

Second prize is an exquisite hand-engraved sterling silver coffee and tea set worth \$1,600. A 48-piece flatware service for eight from the same Dutch silversmiths will be awarded as third prize. This magnificent set comes in a mahogany case and is valued at \$600.

Fourth prize is an unusually rare Royal Delft vase, exquisitely detailed and worth \$560. A unique covered vase of Leerdam glassware is offered as fifth prize. Worth \$500, the vase features "diamond point" engraving.

These and 1,000 other imported prizes will be awarded—including 50 pairs of fine glass candlesticks, 40 nine-piece liqueur sets, 30 statuettes of Leerdam glassware, 25 sterling silver bonbon baskets, four 36-piece sets of flatware service for six, two hand-engraved ice water pitchers, also in sterling, and many articles of Royal Delft ware.

Other prizes will consist of packages of Holland bulbs, containing varieties specially selected for rarity, unusual bloom and fine quality.

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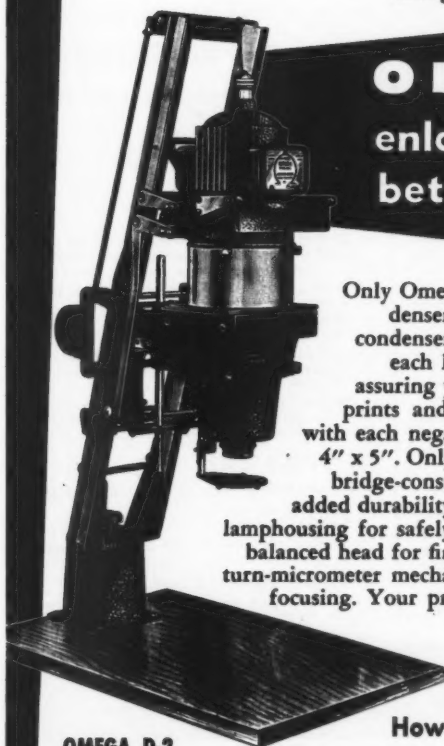
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salon calendar

*1ST SALON INT. DE FOTOGRAFIA PICTORICA DE LA REPUBLICA DOMINICANA, GALERIA DE BELLAS ARTES, CIUDAD TRUJILLO; REPUBLICA DOMINICANA, W.I.

Closes October 12. Exhibit opens October 24. Fee, \$1 for 4 monochrome or color prints or slides. Write Juan U. Garcia, Sec'y, Rosa Duarte 29 (altos) Ciudad Trujillo, Dominican Republic.

*ARIZONA STATE FAIR EXHIBITION OF PHOTOGRAPHY, PHOENIX

Closes October 24. Exhibition, November 7-16. Fees, \$1.50 for 4 prints or slides of landscapes, figures or still life. Write Dept. "S" Photography, Arizona State Fair, Phoenix.

2ND SALON OF NATURE PHOTOGRAPHY (SERIES OF 6), NEW YORK STATE MUSEUM, ALBANY, NEW YORK.

Subject	Closes	Exhibit
Wild Birds	11/10	12/1-31
Scenery	1/10	2/1-28
Wild Animals	3/10	4/1-30
Trees	5/10	6/1-30
Flowers	7/10	8/1-31
Nature	9/10	10/1-31

No fee except postage and packing. Four prints of North American subjects only, in black and white or color. Send to W. J. Schoonmaker, New York State Museum, Albany 1. No entry form needed.

*16TH ANNUAL SALON OF PHOTOGRAPHY, CIRCLE OF CONFUSION, WHITTIER, CALIF.

Closes January 24. Exhibit, February 8-22. Fee, \$1 for 4 slides; \$2 for 4 prints. Write Arthur W. Maddox, 12020 East Orange St., Norwalk, Calif.

*17TH ROCHESTER (N.Y.) INT. SALON OF PHOTOGRAPHY

Closes February 12. Exhibit, March 6-29. Fees, \$1 for 4 entries in each section: Pictorial, monochrome or color; pictorial color slides; nature, monochrome or color; nature color slides; stereo color slides. Write Lowell Miller, 99 Parkwood Rd., Rochester 16, N. Y.

*4TH INT. COLOR SLIDE FESTIVAL OF TURIN, ITALY

Closes March 15. Projection: May 1-15 by *La Stampa*, Turin newspaper. Fee, \$1 for 4 slides. Write Dr. Renato Fioravanti, Società Fotografica Subalpina, 25 Via Bogino, Turin, Italy.

*Follows P.S.A. practices.

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The New Westminster Camera Club, P.O. Box 55, White Rock Hilltop, B.C., announces a travelling exhibit. It consists of about thirty prints. If your club wishes to be included in the itinerary, write R. M. Young, 705-17th Ave., New Westminster, B.C., Canada.

SHOOT IT WITH FLASH

(Continued from page 50)

this was the correct aperture setting.)

When you first try this method, you may have to alter it slightly for your camera-exposure meter-flash combination. At the beginning, it's a good idea to take two extra exposures—one, a half stop above, and the other a half stop below the meter reading. Shutter actions do vary from camera to camera, and synchronization systems differ slightly. They may affect your exposure. In addition, some backgrounds reflect considerable useful light onto the subject. That's why Maria didn't increase her exposure two-thirds of a stop to take care of the 81E filter. The red background was light enough to make the called-for increase unnecessary.

The charming but uncooperative models were also a definite problem—in fact they were double trouble. Says Maria, "I had great difficulty with them. They never sat still long enough." Here the answer was, simply, patience. Again and again she placed the kittens on the red cloth, and shifted lights for what seemed like the umpteenth time. When it came to focusing, the easiest way out for her frayed nerves was to focus on the spot where she wanted them to be. Just before shooting, she removed the 100-watt lamps, inserted two No. 22 flashbulbs, and plugged the wires from the reflectors into her flashgun battery case.

Now the scene was set, and she used a simple technique to make sure the models would sit still during the exposure. Maria was at the camera. An assistant, dangling a kitten in each hand, stood behind the three-foot-high background. At a signal he dropped them as close as possible to the spot on which she had focused. Startled, the kittens froze for a second—and in that instant Maria caught this striking, pre-lit, accurately exposed shot. *Cora Alsberg*



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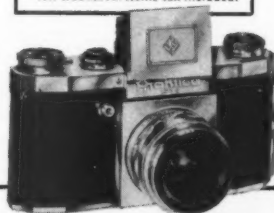
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PRO AMATEUR MOVIE

(Continued from page 93)

ways that the audience was reminded of the human insect's gradual weakening and death was by means of a progressive blindness involving a gradual "soft focusing" of the later scenes, climaxing in a complete fuzz and fade-out at the end.

Proper lighting was a bugbear of the production from the start. An antiquated wiring system in the house where the picture was shot prevented any use of powerful lights, and Meagher's light meter constantly registered underexposure. Ordinary RFL 2 and 4 flood lamps were employed, and gave especially effective results in scenes where contrasting light and shadow seemed valuable in capturing a certain mood.

In the bedroom scenes, natural morning light proved extremely successful in many shots. Since few of the bedroom sequences had to be shot on sound (as no one spoke to the insect when they were in his presence alone) there was little difficulty with traffic noises which plagued the crew in the sound takes. Despite heavily blanketed walls and a ceiling covered with gauze, most of the sound scenes had to be shot in the wee hours of the morning to keep these noises to a minimum.

When the shooting was completed, more than 4,000 ft. of exposed film were in the can. This Hampton intended to prune to less than 2,500 ft. in the final work print. Along with credits, the film would then run about 70 minutes.

Equipping themselves with a standard editing outfit consisting of a splicer, viewer and rewind reels, Hampton, Meagher, and one of the original scenarists devoted a summer to editing the picture. They scrupulously discarded sequences that seemed to have no real relation to the unified meaning of the whole. In a few cases, the order of scenes was changed, for frequently extreme alteration of mood proved helpful to the weird effect of the story. High key footage, for example, was contrasted with low key scenes.

In the final editing, fades and dissolves had to be marked on the work print. Since very few had been made in the camera during the actual shooting, it was necessary for the duplicating lab to create them in the final optical printing of the edited negative. One effect that Hampton wanted rather badly (an "iris" to begin the memory sequence) had to be foregone because the lab was not equipped to offer it, and the cost of having it done elsewhere would be well beyond the picture's budget.

With the editing of the picture completed, composer Edward Chudacoff, a graduate student of music at the univer-

sity, entered to contribute his score for the picture. Although he had blocked out the framework for his composition earlier, now with a stop watch he timed each scene of the picture that required background music. After he had adjusted his score to the second, he guided a conductor and seven musicians through the eventual recorded performance. His music attempted to communicate the awkward, dissonant quality of the story itself.

Little things that remained to be done were still important ingredients to final success: the recording of the narration, additional sound effects for the scenes that had been shot silent, the preparation of a trailer from discarded bits of the original footage. A student artist was engaged to design a background for the credits which were to appear lettered on pasteboard and shown at the end of the picture. The only title at the beginning was to be a "zoom" shot from twenty feet out on the single word, *Metamorphosis*, lettered in white on black cardboard. This would appear after a "frame sequence" of the family at breakfast and would serve to introduce the music, the narrator, and the "bug's eye" camera technique in the bedroom behind the door.

Relieved a little that at least the largest part of the work was over, Hampton relaxed and waxed optimistic!

"We feel we have a very good chance to break even on this film," he said. "I hope anyway it indicates that there is a real opportunity for other ambitious amateurs in the 16mm field. Whether we in Gothic ourselves will make another picture soon or not I really can't say." He paused. "We're all rather proud of *Metamorphosis* though, and with the experience everybody's gained, think what we could do the next time!"—THE END




Did the picture of the cannon on page 110 fool you? Actually the cannon shown here in its owner's hand is believed to be the smallest pellet-firing cannon in the world. A piece of paper, rather than a fuse, is used to fire it. In making this table-top picture, A. F. Sozio simply stopped his lens down to f/32 and held a No. 11 flashlamp to his left for an open flash exposure on Super-XX film.

OCTOBER, 1952




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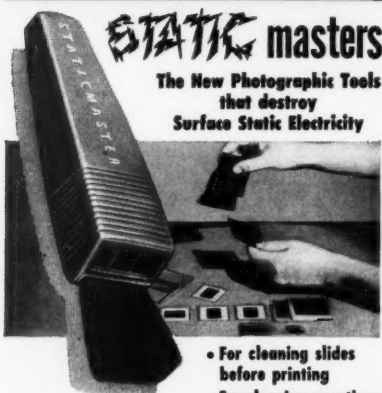
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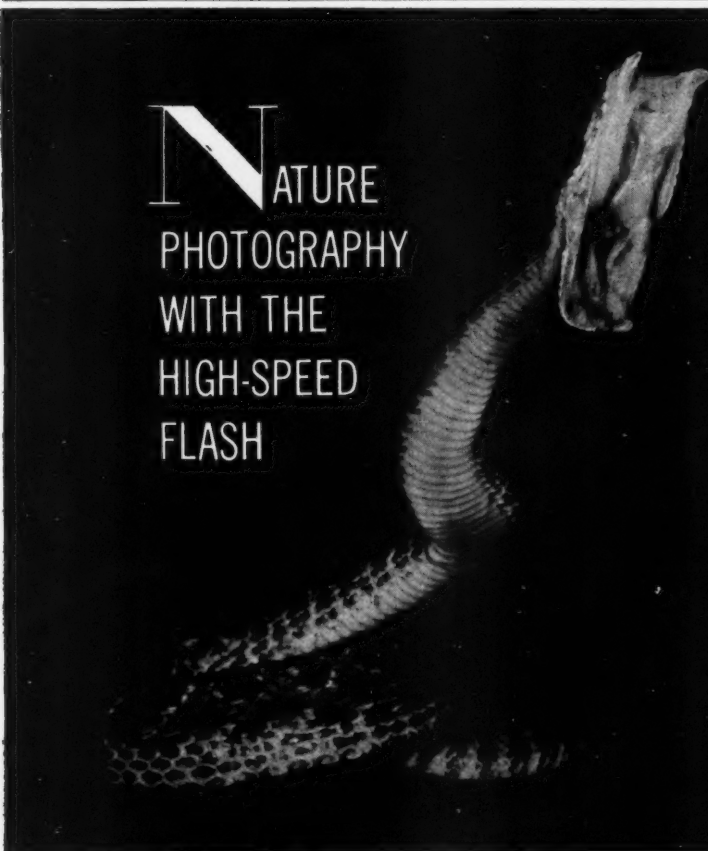
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The bright face of danger doesn't show in this shot in a million taken by Ernest W. Lee, staff photographer for the London (Canada) *Free Press*. It was a sunny, if dusty, midafternoon last May when a racing car at the Queen's Park, London, Ont., stock motor car races cast a wheel over the track. For a microsecond its hub framed an oncoming racer. Lee's eye and Automatic Rolleiflex triggered this shot in 1/500 sec. at f/8 (no filter) as the disabled car jumped 20 feet in the air and barely missed him. He and his camera survived to win the 29th Canadian Press Picture-of-the-Month Award which is judged on spot news or feature interest, creative effort and photographic quality. Looks as if Lee landed on all fours.

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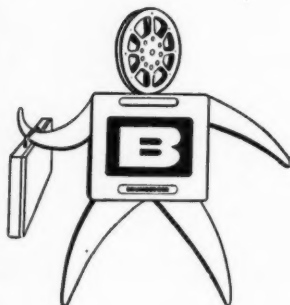
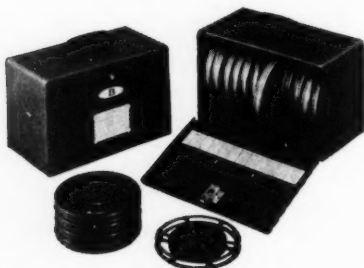
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